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RESTORATION
MAGAZINE

CUES FROM AN ORIGINAL KITCHEN

Old House

JOURNAL

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THE BRINK

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THAN A TENT

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— N^o. 335 —

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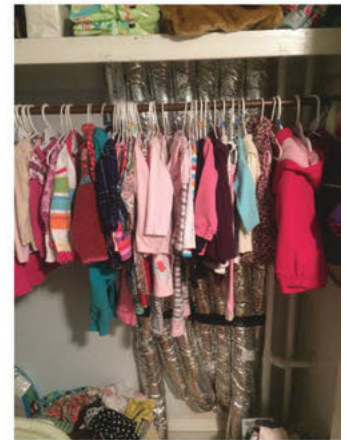
Katie remembers learning that the High Velocity system could remove 30 percent more humidity than traditional air conditioning, making it more comfortable on hot summer days. It became clear that this was true when friends of the Thomas' came to their home on a 98-degree day last summer. They asked, "It's nice in here! What do you keep your thermostat at?"

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Seeing the restored stair hall today, it's hard to believe the interior once looked like the "during" photo—taken after one apartment kitchen was gutted.



No redemption without perseverance,

at least when it comes to redeeming an old house that has been neglected, or worse. Redemption is the act of saving or being saved from sin, error, or evil; alternatively, it's the action of regaining or gaining possession of something in exchange for payment (like a watch from a pawnshop). Both definitions are apt for a project like the Queen Anne house in this issue, where the owners' perseverance—"steadfastness in doing something difficult despite difficulty or delay"—had such a stunning outcome.

Structural problems were one hurdle they faced. Looking something up, I rediscovered a 1985 OHJ article about hiring restoration specialists, with this humorous bit:

Before you hire an engineer, make an effort to understand the problem. The ideal client will call the engineer and say something like this: "Excuse me, but the southeast corner of my house seems to have settled about six inches. It's a nine-inch-thick limestone foundation, and it's on a clay soil with poor drainage. This side of the house is heavily loaded because of a cantilevered turret, and I suspect that the builders failed to use a proper footing. I'm prepared to spend whatever it takes to correct the situation and there's no hurry. May I schedule an appointment at your convenience?"

In the real world, potential clients say something more like this: "One corner of my house is lopsided, and there's a big crack. I don't have much money to spend because I just put on a new roof, but water is still coming in the crack. *Can you tell me what I can do?*"

Our writer may have been thinking of someone new to old-house ownership, because most of us soon pick up the vocabulary and get good at reading the situation. If you are facing a daunting renovation, remember it takes persistence, tenacity, determination, staying power, indefatigability, purposefulness, single-mindedness...so persist!

Patricia

NEWS WORTHY

REBUILD NYC'S PENN STATION?

My mentor and colleague Clem Labine makes a case for architect Richard W. Cameron's (Atelier & Co., Brooklyn) redemptive and, believe it or not, relatively affordable plan to rebuild the civic masterpiece thoughtlessly destroyed in 1963. The Big Idea is not only to clean up the mess of the current Penn Station, creating an efficient transit hub for nearly 600,000 daily commuters, but also to redevelop the surrounding area as a world-class destination. For 50 years and among many different factions, the consensus has been that demolition of Charles McKim's Penn Station was a huge blunder. Clem writes that people are responding to the rebuilding plan with disbelief—and also jubilation. "The plans are in place," he writes, "all that's needed is political will." Read his article at traditional-building.com

TOP: PHOTO BY DAN MAYERS; PORTRAIT BY BRUCE MARTIN



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Lori Viator has worked on most of our old-house titles since 2001. She lives in historic Gloucester, Mass., which was settled in 1623. "I love seeing houses of all eras on my morning dog walk."



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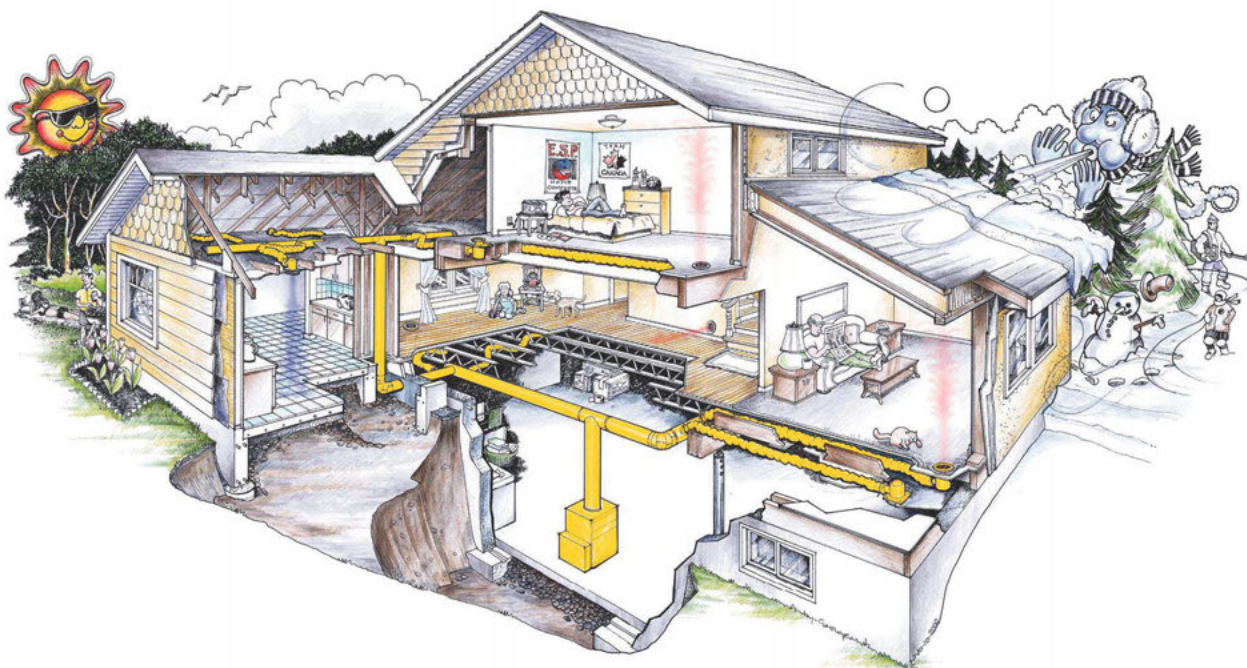
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**TINY HOUSE IN
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A Queen Anne tower house regains its regal bearing.
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Rich Rewards for a

LABOR ^{OF} LOVE

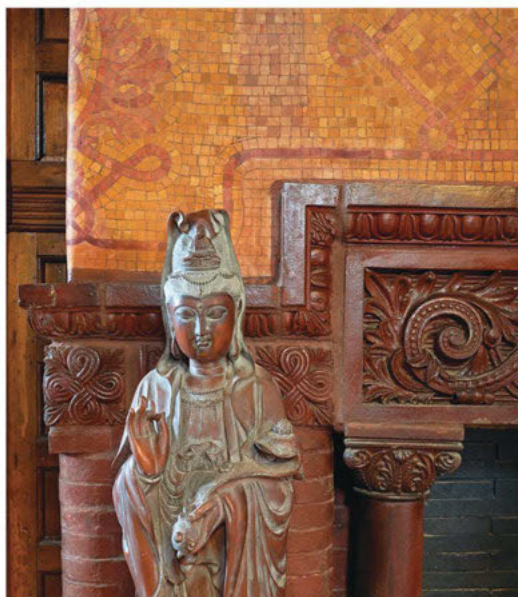
Hard to believe this house had been cut up into four shabby apartments, or the woodwork painted industrial green and the verandah enclosed with aluminum siding and jalousie windows. Then there were the structural problems.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS



These homeowners went looking for history and character—and found it hiding behind partition walls. The once-grand house had become apartments, with kitchens and bathrooms tucked into odd corners. Partners John Stewart and Craig Bowman admit they knew little about Victorian architecture when they went house-hunting in 2005. For two years they'd been renting a flat in London near Tower Bridge. Their time in England whetted an appetite for historic architecture, so when they came home, they looked for a city with an appreciation for preservation. The 19th-century commuter suburb of Plainfield, New Jersey, fit the bill; that's where they found this treasure.





The entry hall's mosaic-tile and stone fireplace was hidden behind a drywall partition. Antique and reproduction furniture, as well as exotic mementoes, fill the house. **OPPOSITE:** The library has an American Arts & Crafts treatment featuring Stickley settles and a landscape frieze. The stained-glass window in the fireplace wall is original.



In the formal dining room, antique Stickley Bros. barley-twist chairs with caned seats are transitional pieces that recall the roots of the Victorian Queen Anne movement. Carved spandrels surround the beautiful half-moon window. Paneled wainscoting has an English feeling.

Plainfield was long a bedroom suburb for well-heeled New York City businessmen; retaining its walkable downtown, it boasts ten historic districts filled with late 19th- and early 20th-century houses. One sunny Saturday afternoon their realtor showed the men the old Craig Marsh mansion—and they were entranced. Despite all of the wallboard, the place oozed with gorgeous details. A rainbow danced across the floor as sunlight streamed in through stained-glass windows and a domed skylight. Richly carved oak paneling beckoned them into rooms filled with unique woodwork. A minstrel balcony hung over the upper landing; ornate radiators remained. The verandah was partially enclosed, but multiple gables and turrets reminded John and Craig of the Victorian architecture they'd so admired in England.

Time had not been kind to the impressive residence, which was carved into separate apartments in the 1940s, turning grand spaces into small, awkward rooms. The fantastic entry hall was bisected, its carved-stone and tile fireplace hidden behind drywall. Four kitchens and cheaply built bathrooms would have to be gutted. The original lighting fixtures were gone. Walls and woodwork were slathered in industrial green and mustard-

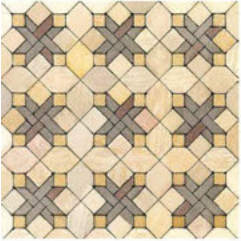
yellow paint. Outside, aluminum siding and louvered windows shuttered the verandah and a cinderblock staircase climbed to the second floor. The slate roof had been allowed to deteriorate so that it leaked heavily for decades, creating structural damage that left the rear of the house in danger of collapse.

Tenants moved out (one had 12 cats) and the partners began an intensive five-year restoration project that would end up costing more than the purchase price. Down came the cheap partitions, and with the help of a consulting structural engineer the house was stabilized. Plumbing and electric systems were updated, insulation added, and gas heating installed.

All of the doors needed restoration, as many had been cut down from their original nine-foot height. Pocket doors were rehung in the parlors. The stairwell's stained-glass windows and dome were miraculously intact, but they were buckling, so each panel had to be removed and releaded. Each window took about four months to restore. From hinges and doorknobs to light-switch plates, period-style replacement hardware was found to complement original fittings that remained. Woodwork and plaster was restored. Layers of paint were stripped to reveal rich



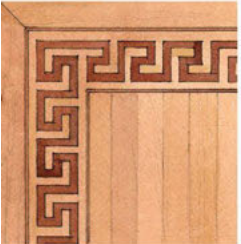
HERRINGBONE PATTERN



BAROQUE CRYSTAL PATTERN



BASKETWEAVE PATTERN



GREEK KEY BORDER



INTERLACED CORNER



A NOTE ON PARQUET FLOORING

Every room in this house has a different pattern of wood parquet flooring. Parquet, a geometric arrangement of wood strips and shapes, dates to the Renaissance but is most famously associated with the 17th-century palace of Versailles in France. It was a floor only the wealthy could afford until machine cuts became available in the 19th century. By then, pieces of wood for the field or border were prearranged on a cloth backing; the wood was thick enough to take several (careful) future sandings. Very elaborate patterns and exotic woods can be found in Gilded Age mansions, but even working-class homes, generally in big cities, had parquet floors. The field pattern featured squares of narrow boards laid in a single or double herringbone pattern, or

any of several basketweave variants, as well as more elaborate patterns recalling French precedents. Border designs range from plain stripes and ribbons to Greek key or fret designs, trompe-l'oeil blocks, diamonds, stars, interlaced squares, etc. Oak is the most common wood, but borders were worked in walnut, cherry, maple and so on for color.

Since the 1970s, the word parquet has been used to describe an inexpensive, very thin flooring tile, often laid like linoleum in rental units. Thin wood parquet cannot be refinished by sanding, and of course laminate flooring is, well, not real wood. Several wood flooring manufacturers offer real wood parquet today for glue-down installation; look for a thickness of at least $\frac{7}{16}$ ".



A POLYCHROME SCHEME

The exterior required detailed thought and attention, first to restore the porch and mix of building materials, and finally to take the house back to its original multi-color paint scheme. Extensive research and meticulous work qualified the house for listing on the National Register of Historic Places.

The palette takes cues from the given colors of oak, brick, and terra cotta. Scraping and analysis were used to determine the original paint colors and their placement. The autumn palette includes 1890s shades of ochre, burgundy, green, and gold. Paint colors were custom-mixed to match original samples.



The house is a balanced melange of towers and turret, mixed materials and ornamental details.

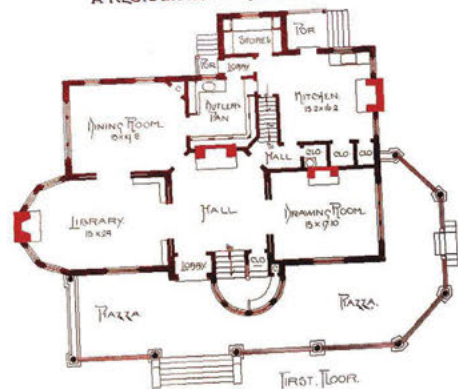




ABOVE: Next to the front entry, an ornamental band of terra cotta wraps the rounded tower at the center of the façade, which encloses the grand staircase. Stone and wood create highly textured surfaces further embellished with turnings and wood appliques. The beautifully orchestrated color scheme pulls it all together.



A RESIDENCE AT PLAINFIELD, N.J.

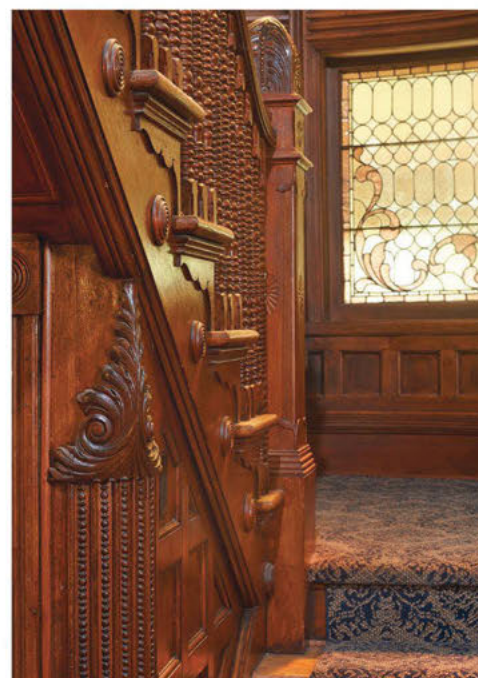


A HOUSE WITH HISTORY

This grand, 7,500-square-foot house was built on so-called Millionaires' Row in Plainfield, New Jersey, for wealthy businessman Craig Marsh. The house was celebrated in a feature article in *Scientific American*, which called it an iconic example of Victorian Queen Anne style. The current owners were able to obtain the original plans from that 1893 article, and they got more information in another article about the house published in the *New York Times* in 1894. Through those sources and by reading physical evidence, they were able to bring back the original floor plan and proceed with an authentic restoration.

The formal parlor has Victorian rosewood furniture and a neoclassical decorating scheme. The moon doorway leads to the sunporch.





ABOVE: A turret is part of the master bedroom; its unusual window seat is a perfect spot for displaying orchids. Woodwork and glass are simpler on the upper level of the house. The main staircase, in a tower lit by rows of stained-glass windows and a skylit dome, is fittingly ornamental. No detail was overlooked; hardware and lighting fixtures were refurbished or augmented with antiques and reproductions.

oak woodwork throughout the house. The beautiful real-wood parquet floors, laid with a different pattern in every room, were carefully refinished. (Because parquet flooring has wood grain running in different directions, hand-scraping and light sanding with a random-orbit floor sander are recommended over using a drum sander, which would rip into the wood.)

The house was built with a charming but complex mix of Philadelphia green stone, pressed brick, terra cotta, and stained cedar shingles. Given the size of the house and the failure of the roof, a new slate roof was deemed out of consideration. The new roofing is a lighter-weight composite shingle in a similar color and lap to the slate. All other original elements of the lavish house were carefully cleaned and preserved or repaired. Craig and John were gratified to see the neglected Queen Anne regain its intricate details and stately demeanor.

They chose furnishings that reflect the era when the house was built, a transitional period at the end of the Victorian era and the dawn of the Arts & Crafts movement. Antiques include tufted silk-upholstered rosewood chairs and a carved, marble-topped table in the parlor, which echo the Victorian formality of the public rooms. The library, however, is furnished more simply in a pair of sensible American Arts & Crafts settles and comfortable Morris chairs. The partners enjoy world travel, especially to the Far East. Mementoes of their trips have been placed throughout the house. A whimsical crocodile grins at diners from the sideboard; an ancient wood carving of the Buddha sits serenely near the hall fireplace. John, Craig, and their yellow lab Orion find the house to be a wonderful place to enjoy history.

FOR RESOURCES, SEE PAGE 95.

LEARN MORE



The walls and floors of many old houses rest on heavy timber sills set on the foundation. Sills damaged by rot, insects, or bad carpentry may lead to structural problems, but all of this is repairable by contractors who specialize in such work.



NOT SO SCARY STRUCTURAL ISSUES

ADDRESSING COMMON PROBLEMS IN OLD WOOD-FRAMED HOUSES. **By Steve Jordan**



When the new owners bought it, the Queen Anne house in the previous story was suffering from structural problems. Rotted foundation sills were partly the result of years of roof leaks. And subsequent settlement had caused a wall to bow outward, which was addressed by adding cables in the attic. The owners hired a professional Structural Engineer with old-house experience to diagnose the problems and come up with solutions.

If you find yourself with a giant crack in the living room wall, or a desire to remove lally columns to reclaim basement space, you may be tempted to call a contractor. While many licensed contractors do understand structural problems and their fixes, you really need to consult first with a design professional—an architect or an engineer. Generally, you'll hire the tradespeople after you know what needs doing.

Not many phrases are as scary to a homeowner as “structural problem.” It raises questions. Is it serious—will it be expensive to repair? Will you be able to sell your house? Did the seller lie? First: Don't jump to conclusions!

However serious a structural problem may seem to you, most house-size problems are not very complex to an engineer. House problems that call for engineering advice almost always fall into one of two categories: natural settlement, or man-made damage. Settlement problems involve footings and foundations, shrinkage, and shifting caused by rotted structural members that are no longer doing the job. Man-made damage may be caused by overloading structural components, or by a tradesperson randomly cutting through joists or beams during installation of, say, plumbing.

For settlement problems, you may need an engineer to design a system

and specify components for foundation underpinning, new footings, channeling groundwater away from the foundation, monitoring cracks in masonry, or leveling a building. To correct man-made damage, an engineer will inspect framing, specify the size of a new girder, or design a reinforcement system for a load-bearing wall. Other fairly common old-house jobs that might be planned by an engineer include chimney stabilization, and adding onto a house when soil conditions are tricky (e.g., very sandy, very wet, or heavy clay).

Loosely defined, the structural system of a house is the skeleton—usually wood framing and masonry—that holds the whole thing up. All structural problems are not alike, and not all are serious. Some require expensive repairs, others don't. Here are a few common structural issues in wood-framed houses.



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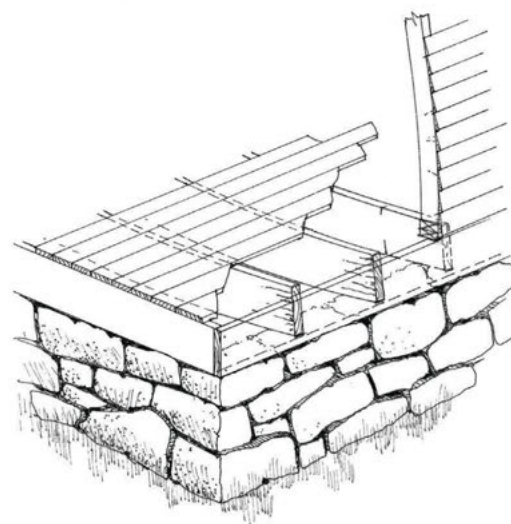
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BOWED WALLS

A bowed wall leans out from the foundation. This may not be apparent when you look at it head-on, but it becomes obvious when you sight down the wall or view it at a raking angle. When a wall bows near the eave, the cause can usually be traced to timber beams or joists that have been removed at the upper ceiling level, so that they no longer tie the two sides of the house together and support the roof—often the result of a vaulted ceiling retrofit or room reconfiguration. When a wall bulges near its midpoint, the problem is often associated with earlier cutting or removal of joists, beams, or girts that span the center of the house. Installing a

new stairwell, for example, may lead to this condition. Large cracks or gaps at the junction of interior floors and walls are good evidence of this problem, as are large shoe mouldings that may have been installed to hide the gap. When a wall bows near the bottom, a deteriorated foundation or sill is usually at fault. Foundations that tip in slightly may cause an illusion of bowing, but advanced deterioration will lead to actual bowing of the wall.

Walls bowed due to cut or missing joists or beams often can be stabilized by adding tie rods that span the building, or by securing the wall with a tie into a sound structural member. You may have to partially remove ceilings to insert ties.



▲ When floor joists fail, the wall may bow out at the foundation, or higher in balloon-framed houses.



▲ Clapboards and windows that sag like a clothesline may indicate foundation or sill problems.

SAGGING WALLS

A sagging wall deflects down from level, usually the result of a deteriorated foundation, rotten sills, or openings that were improperly inserted into a wall. Before attempting to level a sagging wall, always identify the source of the problem. If the foundation is deteriorated, determine why. Was the stone dry laid? Is the mortar bad? Is the grade (soil level) directing water toward the house, or is the deterioration from poorly installed gutters (or a lack of them)? Take care of any contributing problems first. If necessary, carefully remove exterior cladding adjacent to and above the deflection prior to jacking the

wall back to level. Once the wall is level or stabilized, repair or rebuild the foundation. If the settling is extreme, jacking will not work. You'll need first to stabilize the wall, then rebuild the foundation, afterward rebuilding the wall as necessary.

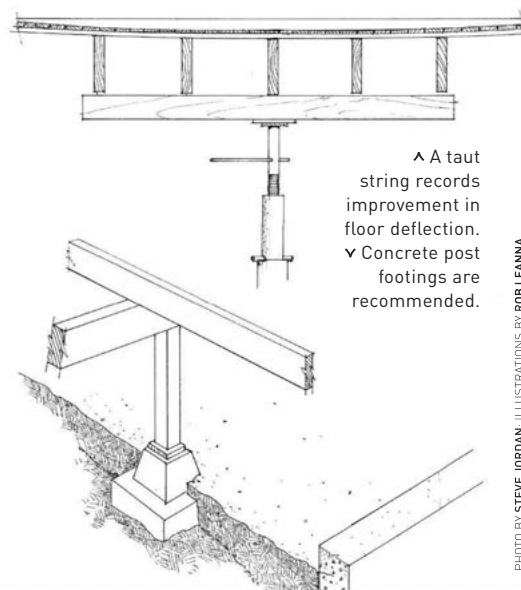
Replacing rotten sills is often difficult. First repair or rectify contributing factors. Various jacking methods will temporarily relieve the sill and foundation from carrying the weight of the building. Which is best depends on where the problem lies along the wall and the accessibility of the work area. This is dangerous work, whether done from the basement or from outside, best handled by a professional.

SAGGING FLOORS

Generally only an annoyance, sagging floors may be an indication of a worsening problem. Typically floors settle near the center of the house because the perimeter walls are constructed over a sound foundation and thus settle very little, while support beams within are supported by inadequate posts. If your house is built over a basement, first inspect all basement support beams and posts where they meet the floor. Be suspicious of wood posts set on dirt floors or with concrete poured around the bases. As the posts slowly rot into the floor, the house settles bottom to top. Firmly push a metal probe or screwdriver into the post at the floor line. If it's mushy, punky, or rotten, you may have

found your problem. Look also for joists that have been cut improperly (for pipes, wiring, or ductwork). Look for indications of insect infestation and damage.

First repair any compromised structural members and solve moisture problems. Shore up joists or beams that were cut or notched. Replace posts on concrete footings. Floor deflection is repairable. The bad news is that it often takes a long time. Jacking has to proceed slowly; you can't push the floor up quickly without causing cracks and stress in the building. Ideally, someone with experience should assess the problem and set up the posts and beams. You can then screw the jacks up a turn or two each month. Expect some cracked plaster.



▲ A taut string records improvement in floor deflection.
▼ Concrete post footings are recommended.

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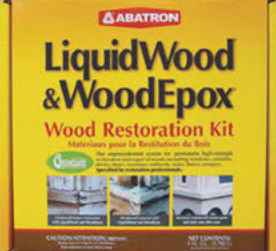
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When they were kids, the owners' sons collected lobster-pot buoys that washed up on nearby rocks and beaches. They're a colorful jumble in the main room. **OPPOSITE:** It's probable that this little mansard-roofed cottage on Maine's Pemaquid Peninsula was once attached to a larger house—the dentil moulding beneath the cornice used to run on only two sides.





----- little -----

MANSAARD COTTAGE

Saved from its derelict condition, the plucky cottage became a vacation home for a family who enjoy the rugged joys of coastal Maine. **BY REGINA COLE | PHOTOGRAPHS BY BRIAN VANDEN BRINK**

Double duty.

Every nook or cranny in the tiny house is pressed into service; these owners created its first kitchen by tucking a counter behind the bench and a fridge under the stairs (opposite). The wood stove is the only source of heat.





The owners had never set foot inside this house when they bought it in 1972. It was tiny, and abandoned, but it represented a step up for this vacationing family. They'd been camping along the Maine coast with their kids.

"The cottage looked like an upgrade from the old canvas tent we'd borrowed from friends," Haleen explains. "We were driving around the peninsula in a drizzle when we saw this tiny little mansard-roofed house, empty and uncared-for. We said, Look, that's the same size as a tent!"

Likely built in the 1870s as an addition to a larger house, the diminutive cottage has just 300 square feet on the interior. Local lore says the builder was an architect who used it to introduce the mansard-roofed Second Empire style to the area, and the downstairs room was his office.

There are no written records, but Tim and Haleen Dieterich have come to believe that the original owner and builder was Reuben A. Brown, an architect listed in the 1880 census as living

in Boston and here in Maine. During that time, several other mansard-roofed houses were built in Round Pond, and a few older houses modified with mansard roofs. So the story makes historical sense. Also, the house had no interior staircase, indicating that the upstairs room was entered from the main house.

When Haleen and Tim found it, the house had no plumbing, its horsehair plaster was crumbling, the electrical service was rudimentary, and the structure itself was listing. An outdoor staircase connected the two rooms. Neighbors considered it a

ABOVE: The owners installed an interior staircase and a small kitchen—the refrigerator is tucked under the stairs. **OPPOSITE:** A wood-burning stove is the only source of heat; its pipe crosses the ceiling to a chimney on the back wall. A local ironworker fastened it to the ceiling with a sheet-metal shark.

charming curiosity, but not livable space.

"Tim looked in the window," Haleen remembers, "and we hunted down the owner to find out whether it was for sale. That was the extent of our investigation before the purchase." Tim says further transactions were done through the mail.

Ever since, the house has substituted for the tent as the family's summer home on the Pemaquid Peninsula in mid-coast Maine. The one-eighth-acre property came with two small outbuildings: a work shed and an outhouse. The outhouse roof was like a sieve. "We propped a big old black umbrella in the rafters as shelter from the rain," Tim says. "We used the old outhouse until we acquired a handsome upgrade through a friend working on an old house in the village."

Then, in a remarkable bit of adaptive reuse, the older outhouse became the boys' bunkroom. "It was just large enough to tuck two old army bunks between the studs," Tim explains. "First, we tipped the structure over and replaced the rotting base. We shingled the walls, insulated, electrified, and reroofed the building before installing the beds."

The family hired a backhoe to pull the house towards the road temporarily, so that they could replace rotting beams and install a four-foot foundation frame filled with gravel. There's no basement floor, just the deep gravel, because in spring runoff comes down the hill, flowing into and then out of the foundation area.

Back inside the wee mansard house, the couple sanded the downstairs floor, scraped and



A former outhouse was refitted as the boys' bunkroom; the little structure stands just past the rear deck and pergola, behind the house.

TOP: A drawer is built into the space under an upstairs window, and a small bench into the upstairs landing. **RIGHT:** The property's old outhouse was moved and adapted for reuse as the boys' bunkroom, which is now the province of visiting grandchildren. **OPPOSITE:** The chest of drawers is built right into a corner in the bedroom upstairs.



Country style.

Hardly bigger than an architect's model, the Victorian-era house did not lend itself to grandeur. The owners have relied on overlooked local antiques and ever-popular textiles, like quilts and braid rugs.





Privy to the past.

In North America, “outhouse” is the term for an outdoor toilet—a little structure placed over a pit latrine. Brick outhouses were rare; most were simple wood structures that could be picked up and moved. A seat was provided, into which may have been cut one, two, or more holes (for families who did everything together). Drawings often show a crescent moon cut into the door, but more likely many different shapes were used for the cutout that provided light and ventilation. Although outhouses were in use well into the 20th century, very few examples survive, but they continue to be the subject of nostalgic books, cartoons, a calendar, and the occasional song.

The newer, improved outhouse is decorated with a sylvan painting on a board and ventilated by open windows. The cottage has been fitted with an indoor bathroom.

After using the vacation house as a glorified tent for more than 20 years, the owners undertook a renovation that included expanding living space with a deck that connects the house to the shed and bunkhouse.

painted, replaced doors, installed screens, and accomplished other small DIY projects. “The first big item for us was putting in a driven well,” Tim says. “The old, hand-dug well out front had become contaminated with road runoff.”

Tim and Haleen both retired from teaching careers in 1999. At that point they undertook a total renovation that included new wiring, insulation, plumbing—finally, an indoor bathroom!—and an efficient kitchen featuring built-ins. Now a deck connects the house to the shed and bunkhouse, bringing the combined indoor–outdoor living area all the way up to 800 square feet.

Antique country furniture was in reach when Tim began working with a local auctioneer. “All our furniture was ignored and unwanted by buyers at auctions,” he says. He points to a drop-leaf table that cost fifty cents. A favorite piece is a 200-year-old French Canadian bench that can open to become a bed. Placed at the foot of the staircase, it functions as generous seating. The back of the bench anchors the kitchen counter. It’s perfect for a little house where furniture has to do double-duty or be built right in.

FOR RESOURCES, SEE PAGE 95.



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AMERICANA IN TEXTILES

BRAID RUGS AND WOVEN COVERLETS KNOW NO PERIOD.



The vacation cabin in Maine was something of a “found object,” and its vernacular furnishings are similarly down home. (See previous story.) The textiles, especially, reflect folk traditions.

Perennial favorites for the bed include counterpanes (a topper, often embroidered) and coverlets (especially homespun or overshoot, which combined a dark color like navy with white). White-work (or candle-wicked) counterpanes were decorated with needlework: white-on-white tufting—the ancestor of 1940s chenille spreads, embroidery, or appliqué. Pieced and appliquéd quilts were popular by the 1840s. The crazy quilt, an artifact of the late-Victorian Aesthetic Movement, was pieced from asymmetrical scraps of luxury fabrics. Early loomed carpeting included flat-woven Venetian (usually striped) and ingrain types. Wilton, Brussels, and Axminster carpets graced the parlors of urban dwellings, but their homelier country cousins—braided and hooked rugs—win the award for charm today. Hand-made rag rugs and braided mats were common from the beginning of the 19th century. Rug hooking began in New England and the Canadian Maritimes; by 1850, patterns were widely published. Mistakenly thought to be “colonial,” hooked rugs were all the rage during the revival of the 1920s. **By Patricia Poore**



1

1. The Partridge Chair Pad is a hooking design for a 14" chair mat from a kit designed by Laurie Lausen. The kit comes with a pattern on linen, hand-dyed wood pre-cut into strips, finish materials, and instructions. This pattern is one of dozens for pads and rugs. Woolly Red Rug, woollyredrug.com



2

2. Hand-appliquéd and -quilted by Amish women in Minnesota, the stylized Tulip Tree's appliques all face center; quilting stitches in concentric circles radiate from the center. From Denyse Schmidt Quilts, dsquilts.com



LEFT: Bed coverings of the early 19th century are familiar still. This bed at the Mark Twain house in Hannibal, Mo., is dressed with a pieced quilt, a woven coverlet, and white-work pillowcases.

3. The multi-circle rug is one of many handcrafted, wool braided rugs from this family company offering traditional styles in varied colors, shapes, and sizes. Also updated designs, supplies, and custom work. Country Braid House, countrybraidhouse.com



4. Super-fine wool, hand-dyed, from sustainably raised Merino sheep, is used in these blankets woven in traditional patterns. All sizes, from Maine Blanket Company, getwool.com



Hooked and braided rugs are part of the collection of pioneering folk-art promoter Nina Fletcher Little; this is her bedroom at Cogswell's Grant in Massachusetts.

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5. Shown are assorted designs for hand-dyed and hand-loomed rugs originating with 19th-century Shaker and Pennsylvania weavers. Traditional flat-weave rugs in historic colors are available as area rugs, runners, and stair runners. Woodard & Greenstein, woodardweave.com

6. Cathy Hetznecker hand-crochets rugs, pillows, and furniture covers in cotton and wool. This rocker is a custom upholstered piece: cathyhetznecker.com

7. Geometric, machine-loomed overshot coverlets are available in traditional designs. Circa Home Living, circahomeliving.com

8. The Hampton design is woven from wood-blend yarn in a multi-color basketweave pattern. Shuttle-loomed in North Carolina, it's available in four colorways and many sizes. Capel Rugs, capelrugs.com



5



6

7



8




FOR RESOURCES, SEE PAGE 95.



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A HYPHEN MORE FITTING

Architectural salvage helped fix a jarring addition.

By Catherine Lundie

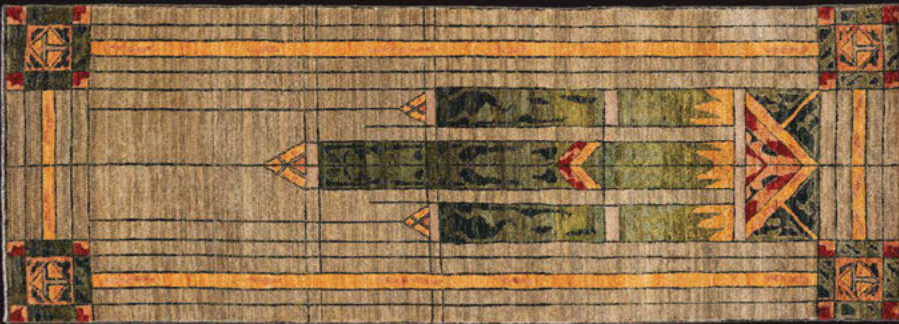
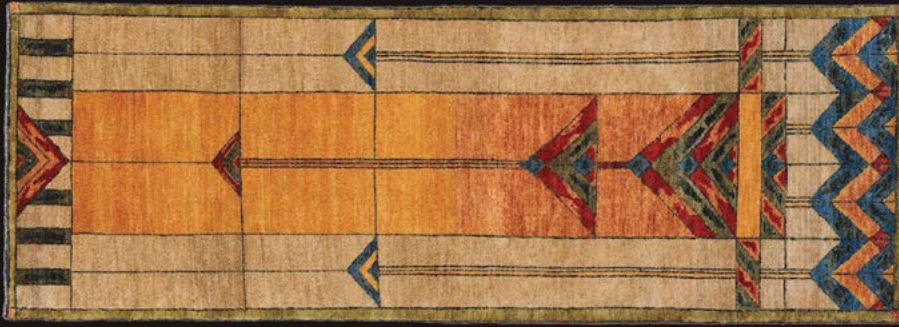
When it comes to very old houses, changes are to be expected. My New Jersey house, for example, was a 1780 stone structure that got a hall-and-parlor addition in 1838, creating a classic center-hall plan. Then, in the 1950s, the New York art dealer who owned the property put on a stylized Modern addition at odds with the house's vernacular simplicity. To the 1838 section, he added a glass-walled hyphen (or connector) that led to a new kitchen wing. We found the glass and marble room unbearably hot in summer and cold in winter. (One wall was stationary glass; the opposite had sliding glass doors that no longer functioned.)

We installed pairs of double-hung windows in conventional framed walls and then, between the window pairs, we fitted arched doors salvaged from a Georgian Revival house of the early 1900s. Furthermore, we used a salvaged raised-panel door and sidelights to restore the front entry in the old house, which had been replaced with sliders in the 1970s.



ABOVE: Besides the 1950s addition, the old farmhouse consists of an original block dating to 1780 and a sympathetic hall-and-parlor addition of 1838. **TOP:** A 1950s modernist "hyphen room" was an ill-conceived addition with Mondrian-like glass walls. Without changing the roof pitch, the owners brought the addition in line using salvaged Georgian Revival doors and new divided-light windows.

PHOTOS BY GRIDLEY + GRAVES



Top: PC-51A Bottom: PC-50A



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LARGE AIRPLANE BUNGALOW

With a full second floor that conjures up a cockpit, this 1912 home serves as one of the neighborhood's representative "airplane bungalows." It draws attention from the street for its trio of forward-facing gables, balanced stuccoed piers on the porch, and striking paint job. It was once a single-storey home; the "cockpit" was added in 1919.

AIRPLANE
BUNGALOW
VARIANT

BUNGALOW LINES, CLINKER BRICK

Originally a single-level structure, this distinctive home became a duplex when it gained a second-storey addition in 1915. Its corner-wrapping porch is complemented by generous eaves and abundant use of clinker brick—dense, misshapen bricks created by exposure to high temperatures, often used in California Bungalows thanks to the influence of Greene and Greene. The redwood shingles are original to the house.

TOWARD COLONIAL REVIVAL

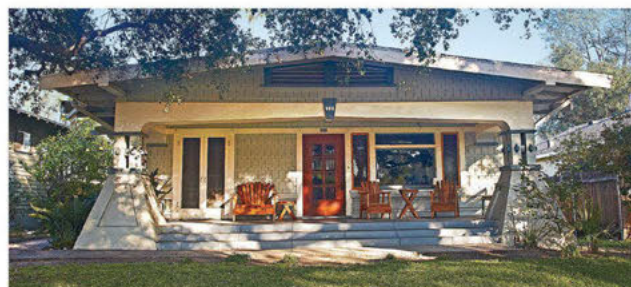
Revival architecture is well represented in the neighborhood, and this sweet bungalow displays a bit of Colonial Revival influence. Built in 1922, its transitional exterior combines a cross-gable roof in the Craftsman style with the later period's plain stucco walls, brick accents, and minimal woodwork.



"Fifteen years ago when we found Bungalow Heaven, we saw that neighbors greet one another, enjoy sitting and talking on their front porches, and watch over each other's children and pets. People say 'we came for the architecture but stay for the neighborhood'."



JUAN DE LA CRUZ
& PATTY JUDY



Not all these homes were architect-designed; many were "kit" or planbook homes, like Patty and Juan's inviting bungalow. Its plan appeared in George Telling's 1921 book *Select California Bungalows*. The Craftsman emphasis on fluid transitions between indoors and out is evidenced by the wide-open front porch framed by unique trapezoidal end piers.

Bungalow Heaven / *Pasadena, California*



Two historic homes were razed in 1985 to make way for a boxy apartment building—and the residents rallied. At stake was the integrity and survival of the cohesive Craftsman architecture that dates from the residential boom of the 1910s and 1920s. This 16-block neighborhood became Pasadena’s first Landmark District, earning the appreciative moniker Bungalow Heaven. Many houses are in a style true to Arts & Crafts ideals, but among the 1,100 are myriad (creative) interpretations, with influences ranging from Historical Revival to Japanesque. The quiet, tree-lined neighborhood has celebrated three honors since 2008: listings in both the National Register and the California Register of Historical Resources, and designation as one of the 10 Great Places in America by the American Planning Association. **By Sarah Hilbert | Photos by Jaimee Itagaki**



CHALET STYLE

Arguably the most striking house in the neighborhood, this one of 1909 is distinctive for its blend of Victorian and Craftsman influences and exquisite details recalling late 19th-century Swiss Chalets. Piers of Arroyo stone and clinker brick fit right in, but the exterior has “more action” than a typical bungalow, with steep gables, dormers, and intricate stickwork. Details pop with the polychrome paint scheme.

BY KIEFT & HETHERINGTON

A dominant gable and battered stucco piers create a commanding presence on a neighborhood corner. The piers are offset with horizontal elements for a harmonious and balanced facade. One of seven homes built here by the Kieft & Hetherington firm, the 1912 bungalow has enjoyed a “team effort” in restoration over the past 15 years, thanks to three dedicated sets of homeowners.

BUNGALOW CLASSIC

Style-defining brackets or knee braces support the single prominent gable. The dormer with a low shed roof, Chicago-style triple window, and Arroyo stone pillars make this 1911 house a quintessential bungalow. The Arroyo Seco (loosely “dry stream bed”) is the seasonal watershed that cuts through the city and supplied builders with the river rocks that became porches, pillars, and garden walls.



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Alycia Maher, beverly-hanks.com

COLUMBUS, NC / \$535,000

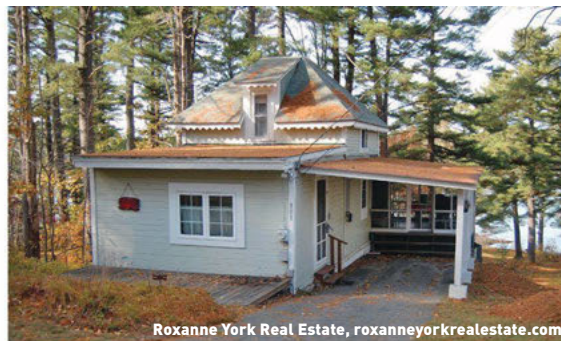
Built of chestnut logs as early as 1795, this comfortably updated log cabin with mountain views features log and plaster walls, a stone fireplace, barnwood sheathing, beamed ceilings, and hardwood floors.



Pamela Murphy, marymullane.com

TANNERSVILLE, NY / \$650,000

Wildwood is an 1895 Shingle Style cottage in the historic Catskills enclave of Onteora Park. It retains multiple original porches, the massive stone fireplace and beamed ceilings in the great room, a bark-clad staircase, and beadboard with rich patina throughout.



Roxanne York Real Estate, roxanneYorkrealestate.com

HARPSWELL, ME / \$249,000

Originally a carriage house big enough for just a horse and buggy, this hipped-roof ca. 1900 cottage retains its rickrack eave trim, and has an excellent water view from the wrap-around porch. Inside: hardwood floors, vintage wallpaper, built-in bookcases, and linoleum carpet.



Tom Schwenk, thehousecompany.com

GALVESTON, TX / \$495,000

Not far from the water, this 1890s beauty with double galleries survived the famous hurricane of 1900. In the entry, a stunning serpentine staircase passes under an ornate ogee arch. Other elaborate arches appear throughout the main floor.



Mary Joy Ford, Sotheby's, historicproperties.com

LINCOLN, NM / \$545,000

Built of adobe bricks in a scenic river valley in 1878, the Lesnett ranch was briefly the hideout of Billy the Kid. The restored interior features peeled log beams, sculpted adobe walls, a traditional viga fireplace, deep window casements, and original woodwork.

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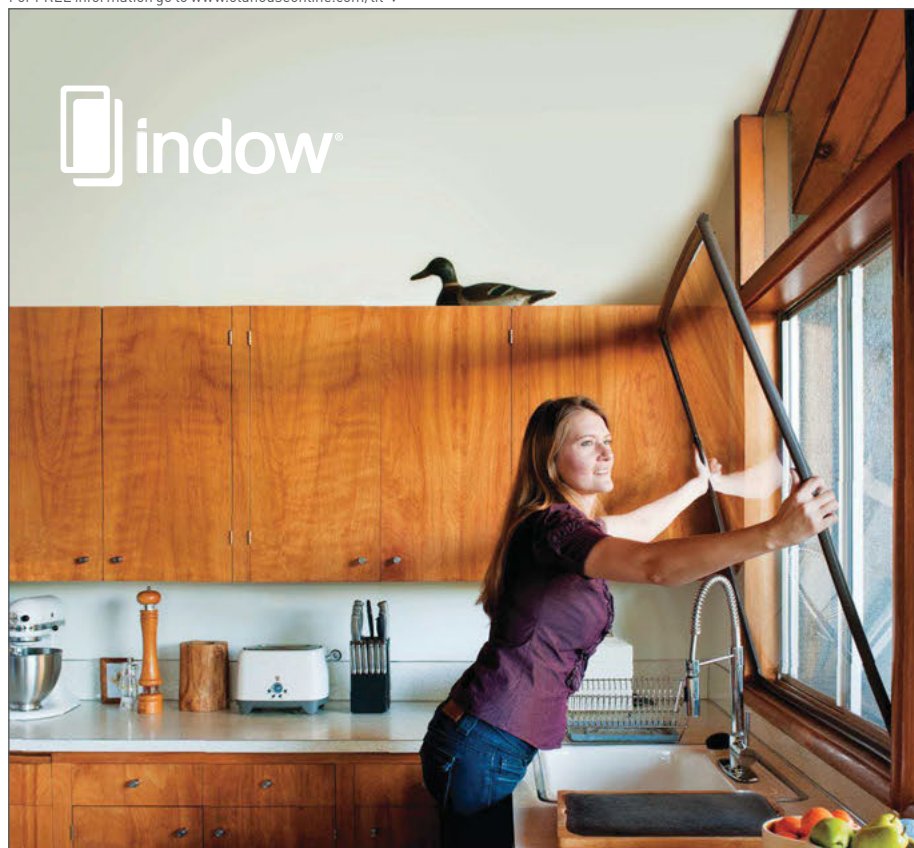
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PHOTO BY RHONDA DEEG; LETTERING BY ERIC CAPOSSELA

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BY RHONDA L. DEEG
RLD GLASS ART & RESTORATION, LLC

AN ART GLASS GLOSSARY

Natural earth materials—silica sand, soda ash, lime—are used in making glass. Raw materials are heated to a molten state, then the hot glass is mixed with metallic oxides, which produces the apparent color of the glass. This color appears all the way through and the product is called “art glass” or “colored sheet glass.” Stained glass is different from art glass, although the terms are often used interchangeably.

Today’s glass types include stained, colored, painted, etched, and beveled. Glass can also be subtly or deeply textured. So many varieties are available to artisans from companies including Armstrong Glass Co., Blenko, Bullseye Glass, Kokomo Opalescent Glass, Spectrum Glass, Uruboros Glass, Wissmach Art Glass, and Youghiogeny Glass.



Antique Glass Irregular hand-made blown glass, replicating old glass.

< By the end of the 19th century, new manufacturing methods opened the door to creation of a great variety of glass types: cathedral, opalescent, textured, and iridescent.

Cathedral Glass Describes transparent glass that is monochromatic —e.g., single-color sheet glass—transparent or streaky, with smooth or textured surfaces.

Cold Texture Glass Specialty glasses with a texture introduced on the glass sheet at room temperature; includes glue-chip (frosted), etched, and sandblasted glass.

Art Glass

Imprecise term used in different contexts to mean any use of glass in an artistic manner; or decorative glasswork such as vases; or colored or textured glass used to create windows or panels.

✓ Notice the colored art glass in this ca. 1890s bathroom.



Bevel Glass Cold glass (usually clear, thick plate) with edges that have been ground and polished to an angle other than 90 degrees. Transmitted light is refracted and a prism effect results. Bevels are available in a variety of sizes, shapes, and geometric configurations (called “clusters”) for incorporation into leaded-glass work.

< A typical mid 19th-century beveled leaded-glass door panel.

Came Channeled strips of lead, zinc, or other metal used to bind glass pieces within a pattern. This framework is structural but also an integral part of the design.

Lead or zinc comes hold pieces of glass in place. >



Copper Foil Thin, narrow strips of adhesive-backed copper tape used to wrap the edges of glass pieces that have been cut to fit a pattern (usually for interior work). Once wrapped, solder is applied. Assembling a stained-glass project in this manner is called the “copper foil technique.” Louis Tiffany is credited with its development.

Dalles Thick (usually 1”) slabs of cathedral glass.

Iridescent Surface treatment in which a layer of metallic oxide is bonded to the hot glass surface just after sheet forming, resulting in a colorful, shimmering effect.

Frame The wood, metal, or masonry surrounding and supporting a window panel.

Jewel A piece of glass that has been cut and faceted or press-molded into a geometric shape like a jewel. Often incorporated into leaded-glass artwork.

Dalle de Verre An art glass medium in which dalles are broken into pieces with a carbon hammer and set in an epoxy base to adhere them in a decorative design. Used in large-scale installations.

Leaded Glass Sheet glass pieces joined with metal strips, usually made of lead, called “came.” Solder is applied to the joints of the came to bond the work together. A leaded-glass window is made from small pieces of glass fastened together with lead strips. Any kind of glass (clear, colored, beveled) may be held together by lead (or copper, brass, or zinc) channel.

Surviving leaded-glass sash in a stairway window. >



Opal or Opalescent Glass Glass into which a chemical (usually fluorine or phosphorus) has been introduced at the raw-materials stage, which causes a degree of crystallization to create opacity. The degree of opacity (and “whiteness”) is variable depending upon composition and temperatures used. White glass commonly is called “opal.” Solid-color opalescent glass (“opaque glass”) is both colored and crystallized, creating a single-color sheet that is more opaque than cathedral glass. Mixed Opalescent Glass is white glass mixed with one or more other colors to create a variegated, multi-colored sheet. Also called “streaky glass.”

Re-bar
Reinforcement bars, round (saddle) or flat, tied or soldered to the came to stabilize a large panel and keep it from bowing, bending, or sagging. Today hidden re-bar systems are available.



Painted Glass Glass on which special paints (containing frit—ground glass particles) have been applied in an illustrative or decorative manner and then heated in a kiln to a temperature high enough to fuse the pigments permanently to the glass surface. Medieval stained glass was painted glass.

< Stained (painted) glass in the old English style, by Neumann Studios.

Rondel A mouth-blown piece of glass that has been spun into a circular shape, often irregular. Rondels are sometimes incorporated into leaded-glass artworks. Common, machine-made facsimiles are called pressed rondels.

Rolled Texture Glass
Specialty glasses created by embossing by the roll as the sheet is formed. Hammered, granite, and muffle glasses, as examples, are textured on one side.

Seedy (Seeded) Glass Glass in which air bubbles are entrapped; air or a gas is injected into the molten glass prior to forming the sheet. It can range from almost clear to semi-transparent.

Solder A fusible alloy, traditionally tin and lead, used to join metallic parts (as a verb, the act of applying solder). Solder is used to bond metals in both the leaded and copper foil techniques of stained glass work. Newer solders are lead-free and are quick setting.

Stained Glass Once reserved for hand-painted glass, today the term refers to any glass colored or stained (as by fusing metallic oxides into it) for decorative applications (as in windows); also glass that has been colored, enameled, painted, or stained, especially by having pigments baked onto its surface or by having various metallic oxides fused into it; also colored glass used to form pictorial designs, notably for church windows, both by painting and by setting contrasting pieces in a lead framework. Historically and most precisely, the term refers to clear or tinted glass hand-painted with fine glass pigments that “stain” or enamel the surface upon being fired in a kiln. “Stained glass” today refers broadly to the art, the craft, and the industry.



PROTECTIVE GLAZING?

Installing protective glazing—aka a storm window—is an issue of debate. An exterior panel can protect the artistic glass, and provide security and energy savings. Improperly installed, however, it can also cause heat and moisture buildup that accelerates deterioration. Sometimes secondary glazing is chosen in areas where windows are susceptible to vandalism or extra security is needed, but metal screening or grilles are alternatives in such situations. To keep dirt and debris from gathering in the layers of glass, protective glazing may be warranted when a panel historically had plating, as with Tiffany windows. If the panel was painted on the exterior, protective glazing is needed. And if epoxy glass repairs were made, I would suggest protective glazing to provide a UV filter. Because of variances in size, climate, orientation, and depth of the window well, each installation is unique. The design of the storm panel has to take into account the prime window’s function (operable or fixed, presence of screens, etc.). In all cases, the storm panel should be made of glass, and vented to allow heat to dissipate. The installation also needs weep holes to get rid of water from rain incursion or condensation. Plastics tend to degrade and oxidize despite manufacturers’ claims. I do not specify any plastics in my restoration work. By all means, contact a storm-window provider who specializes in historic buildings.

ABOVE: This example shows improper protective glazing (plastic panels), which may cause damage to the windows. Most plastics will become brittle and turn yellow with UV exposure.

TAKING CARE OF YOUR GLASS

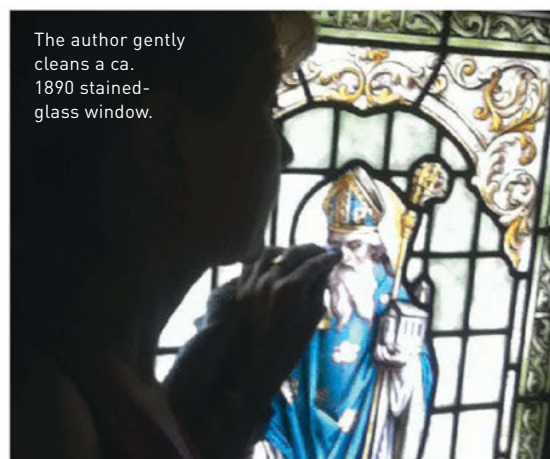


LEFT: Deferred maintenance and inadequate past installation results in this condition. **RIGHT:** Evidence of deteriorated wood and window sash.

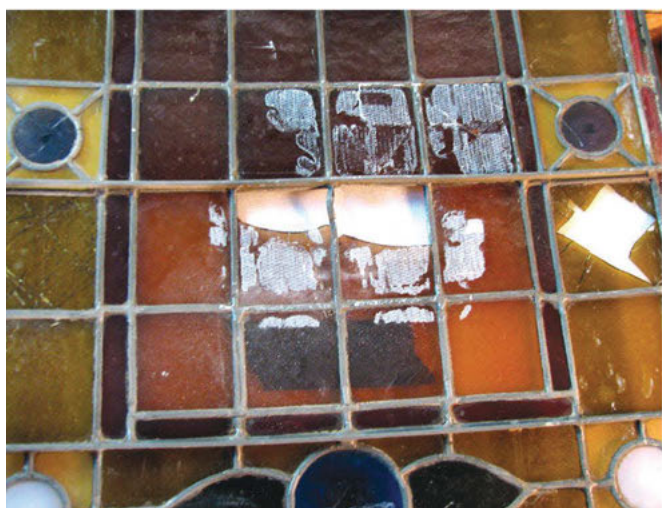
1 INSPECTION, MAINTENANCE, IN-SITU REPAIRS, and full restoration all are in the cards for vintage stained and leaded glass. Maintenance starts with an annual inspection, best done in spring. Look for deteriorated frames, loose or missing putty, cracked glass panes, cracked solder joints, and loose glass. Remember that maintenance of the frame (usually wood in residential work) is important for the stability of the stained or leaded glass window panels. If the frame deteriorates, pulling apart or allowing water to get in, the glass will suffer.

CLEANING STAINED GLASS

DO NOT USE	YOU MAY USE
Ammonia-based cleaners	Non-phosphate, plant-based detergent
Vinegar-based cleaners	#0000 steel wool (only on unpainted glass)
Chemical solvents	Distilled water
Air- or sand-pressure equipment	Soft brass-bristle brushes (only on unpainted glass)
Caustic or abrasive cleaners	Cotton balls and Q-tips
Putty knives	Soft toothbrushes
Scouring pads	Soft cotton cloths



The author gently cleans a ca. 1890 stained-glass window.



No matter what you find, do NOT resort to duct tape or caulk! These stop-gap measures will hasten the failure of the glass system. If you do find evidence of bulging or bowing, lots of missing putty, or daylight visible between the pieces of glass and their comes (channels), call a professional art-glass studio for their inspection and advice. Some repairs can be done in-situ—without removing the window—and will save you money in the long run.

LEFT: The use of duct tape will leave an adhesive residue that is very difficult to remove and often creates more glass breakage.



FAR LEFT: The upper window needs glass replacement. **LEFT TOP:** A transom damaged by high winds is in need of glass replacement. **LEFT BOTTOM:** This panel suffers from brittle waterproofing putty as well as buckling. **MIDDLE:** Notice the broken solder joints and bulging in this zinc-channel door panel; it will need to be removed to repair it. **ABOVE:** This leaded door panel suffers from broken solder joints and loose waterproofing putty.

2 **CLEANING THE GLASS** is also part of routine maintenance. While you may clean plain glass windows once or twice a year, that's not necessary or advised for art glass. True, gentle cleaning will allow more light into the room. Here's how to do it:

Inside, lightly dust the glass panels often to keep dust, cobwebs, and debris from building up and bonding to the glass. Use a soft cloth, a feather duster, or even a vacuum cleaner on low suction with a soft brush attachment. Do not vacuum your glass if it is painted.

There are times and locales when dirt, soot, and pollution residues collect on the glass surface. Carefully wash the glass with distilled water and a cotton cloth. (Distilled water lacks mineral content.) Use a spray bottle and lightly dampen the window. Wipe gently with the cotton cloth. If you have true stained (painted) glass, use cotton balls instead, gently, with the distilled

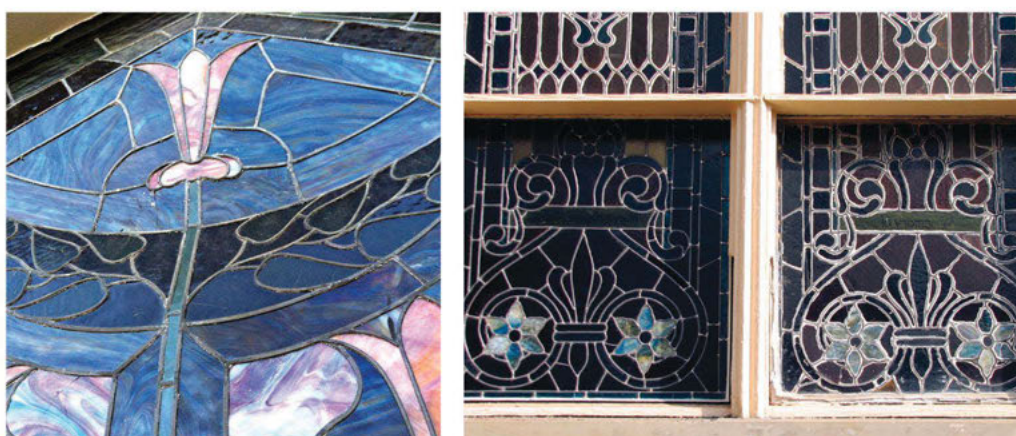
water. Paint on glass easily flakes if you use a harsh cleanser or too much elbow grease, or any kind of scrubber. If the color on the glass seems unstable, stop and call a studio or conservator. Don't use chemicals, which are unnecessary and may contain waxes that damage the glass. If the dirt is stubborn or oily, you can try a drop of liquid, non-phosphate detergent in your spray-bottle of water.

In-situ and stop-gap repairs help preserve the window without harming it or accelerating deterioration. Broken pieces of glass can be replaced while the window remains in place. Partial reputting and minor solder repairs can be done in place.

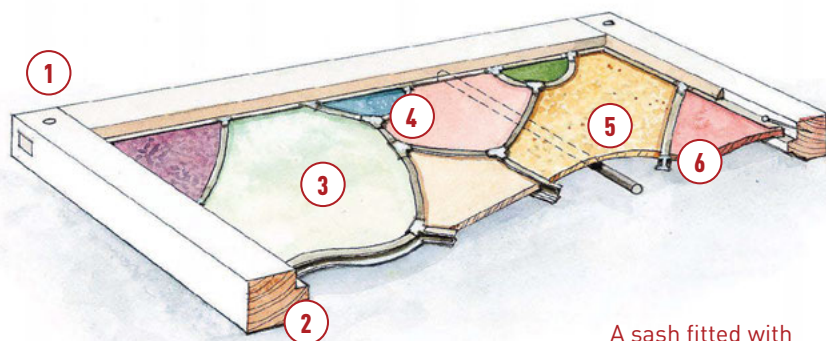
If comes (metal channels) need a lot of attention or the window needs to be reputted, or if additional structural support needs to be added, the sash should be removed and brought to a studio for the work, then reinstalled.

3 **FULL-SCALE RESTORATION** of a window involves complete replacement of the lead or zinc comes, repair of cracked and missing glass, and installation of saddle or flat re-bar for structural support.

Long-deferred maintenance will result in cracked comes and solder joints, glass breakage, loose wire ties, non-existent putty, and even bulging or sagging of the panel. All of these need to be addressed by a reputable glass artisan.



LEFT: Notice the bulging section, and missing and cracked glass in this 1890s staircase window. **RIGHT:** The bottom left side has been restored on this pair of 1890s panels. (Right side is before restoration.)



PARTS OF A STAINED GLASS WINDOW

- | | |
|----------|------------------|
| 1. Sash | 4. Solder joints |
| 2. Frame | 5. Saddle bar |
| 3. Glass | 6. Cames |

A sash fitted with stained or leaded glass may have re-bars soldered in place, saddle bars (tied to cames) to keep glass in a prime window from blowing into the building, or both.

CODES & SAFETY GLASS

Stained and leaded glass is best installed on its own, as it has been for hundreds of years. Some people install insulated or safety glass before inspection, and later replace it with the art glass they prefer; to go this route, specify that the panes need to be cold-set, installed without adhesive. In most codes, there is an exception for leaded glass, so check locally. When code requirements, direct weather, or noise suggest the need for safety glass, options include hanging a panel in front of the window, along with various custom framing and sash retrofit methods. In some wood sash, the insulated glass can be removed, the stained glass put in its place, and the existing stops slid in to secure the panel. Everything should be reversible for the time the window needs repair. Embedding art glass within the insulated unit is a terrible idea, as insulated glass units are so prone to failure. If layering is necessary, be sure to allow air movement between panes to avoid condensation.

—Ted Ellison, theodoreellison.com

STAINED GLASS FAQs



HOW OLD DO YOU THINK IT IS?

An educated guess is made based on the age of the house, the stylistic nature of the window (often very tied to a particular era), the materials that were used, and inscription markings by the artist or studio or manufacturer. Sometimes a glass expert can date a piece just from the type of glass or construction technique used.

ABOVE: The studio name and location are visible on a corner of this 1890s panel.

IS IT WORTH REPAIRING?

Most examples can be repaired or restored, so there's no need to throw something away. (At the very least, it can be stabilized and brought inside as an art piece.) Even glass panels exposed to fire can be repaired. Not all the art glass in old houses is precious; much of it is simply manufactured colored sheet glass or a design churned out by a large firm. Still, it is part of the history of the house and indicative of style. Other examples do have historic glass that's not easy to come by, or were made by a known glass artist.



WHY DID IT CRACK?

Cracked window glass may be the result of trauma (a baseball or hail), or of stress from a rotted frame or bowing. Heat can also cause cracking, usually a problem with glass lampshades (never use more than a 40-watt-equivalent bulb), but improperly vented storm panels can create overheating of window glass, often resulting in damage to the lead and discoloration.

ABOVE: This is a good example of how intensive heat from high wattage bulbs can compromise copper foil and glass, weakening the top ring and lamp cap as seen pictured here.

WHAT WILL IT COST? AND WHOM SHOULD I HIRE?

Repair cost varies with the size and complexity of the piece, and how damaged it is. Estimates are case by case. Try to hire a local stained-glass artist or conservator; word of mouth is the best referral, so ask your local preservation organization, museum, or sympathetic architect. The price will be driven up if you'll need a building permit, extra bonding insurance, or scaffolding.

Rhonda L. Deeg is a member of the Stained Glass Association of America, American Glass Guild, Preservation Trades Network, and the National Trust for Historic Preservation, Indiana Landmarks, and the Indiana Glass Artisans. preservationrbo.wix.com/rld-glass-art

FOR RESOURCES, SEE PAGE 95.

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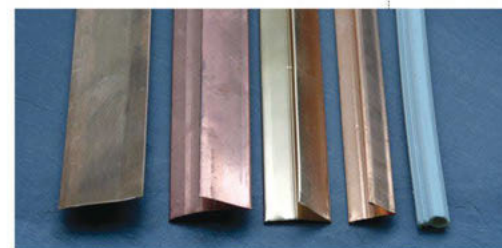
Window Hardware

Weather-seals reduce air infiltration and exfiltration to improve comfort and reduce energy costs, diminish street noise, and in some cases improve sash operation. In the small photo, V bronze strip is shown first, silicone tube seal last.



TOOLS & SUPPLIES

- Tack hammer
- Aviator tin snips
- Router and 1/8" slot cutter
- Electric plane
- Thin pry bar
- Rabbet plane or painter's grinder
- Nail set or punch
- 5/8" V bronze weatherstrips
- 1 1/8" Spring bronze weatherstrips
- Silicone tube seals (bulbs)
- Tacks for weather-strips
- 1 1/4" 4d finish nails for sash stops



Weatherstripping Double-Hung Sash



When energy bills are high and our homes are drafty and cold, we look for a scapegoat. Unfortunately, old wood windows may become sacrificial victims. Despite claims to the contrary, an old window in good condition can perform as efficiently as a replacement window, meeting standards set by the building code. Weatherstripping often does more good than adding double glazing or storm sash.

A silicone tube seal fills the gap between the bottom sash rail and the sill. It's effective because, unlike vinyl, silicone does not stiffen in the cold; the tube seal conforms to an uneven sill. For most 1 3/8" sashes, a 5/8" bronze V weatherstrip is adequate; you may need wider strips for thicker sashes or when the space between the stile and jamb is excessively wide. Spring bronze creates a good weather-seal for a meeting rail at least 1 1/8" deep. If your rail is thinner, alternative methods include using 1/8" tube seal or brush seal set in a groove, or wool felt set in a shallow rabbet.

By Steve Jordan, author of *The Window Sash Bible*

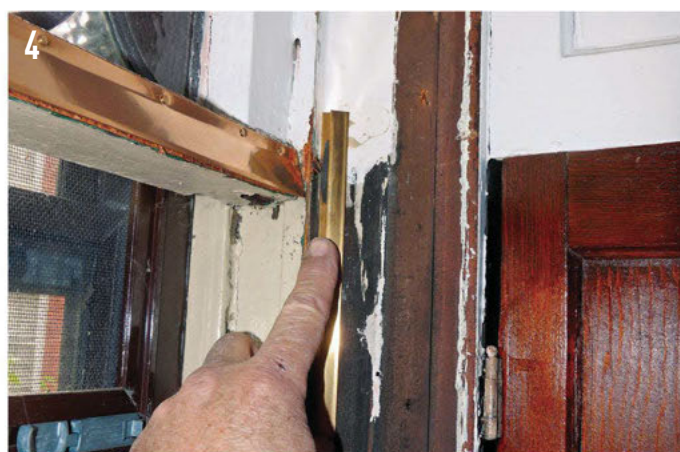
A SIMPLE METHOD

Carpenters and homeowners have successfully weather-sealed double-hung windows for over a hundred years, using various materials and techniques tailored to the demands of the window. Here, I offer a method for sealing bottom sash that is simple and durable, and that works on most double-hung windows. The method you choose will depend on your skill level, budget, window design, and patience.

THE PRO TIP



“On my previous house, I restored all the windows but without weatherstripping. I regretted the omission every windy winter night, when, as I sat near a window, slivers of cold air encountered my balding head.” — *Steve Jordan*



STEP 1

To begin installing a silicone tube seal, rout a centered groove at least $\frac{1}{4}$ " deep in the underside of the rail. Before moving the router across the rail, make sure all lumps or old joinery pegs are sanded or stripped to create a smooth path. Next, using a rabbet plane or painter's grinder, chamfer the outer edges of the groove to accept a portion of the bulb, thus preventing over-compression.

STEP 2

Using tin snips, cut the V bronze strip to extend from the sill to about $\frac{3}{4}$ " above the meeting rail. This ensures a good seal. Holding the strip with the apex of V facing inside, tack the strip through the nail flange adjacent to the parting stop, beginning at the bottom. Typically you'll tack near the sill, just below the access panel, just above it, and through both flanges at the top. Avoid tacking into the weight pocket.

STEP 3

Without attaching cords or balances, test the window between the new weatherstrips to see if it moves freely. There will be more resistance than without the strips, but it shouldn't require excessive pressure to move the sash. If it's acceptable, stand back and make sure you cannot see light around the weatherstrips (light coming through means the fit is too loose). If the window is too tight, as it often is, plane about $\frac{1}{16}$ " from the exterior edge of each stile to relieve the tension.

STEP 4


For spring bronze, measure the distance between the parting stops and cut the bronze strip slightly longer. Position the strip along the rail for final cuts. If upper sash is in working condition, cut the strip $\frac{1}{32}$ " short on each end. If upper sash is sealed, cut it to abut the parting stops. Holding the nailing flange level with the top of the rail, drive a tack in the middle. Straighten the strip side to side (last chance to adjust). Drive tacks midway between stops and center, and then tack every inch.

If you have damaged building materials containing asbestos in your home, hire a certified professional to remove and dispose of them safely.



Lead, Asbestos, and the Law

If you think you have lead paint or failing material that may contain asbestos in your home, call in the pros before renovating. **By Mary Ellen Polson**

 No matter how well built, older houses are likely to contain environmental hazards. The EPA estimates that 87 percent of homes built before 1940 contain lead paint. Asbestos is ubiquitous in 20th-century building components, from wall and pipe insulation to vinyl-asbestos tile.

A toxin that affects the nervous system, lead was a key component in house paint before its use was banned in 1978. While asbestos has been banned in many common building materials, it's still permitted in others, including cement roofing and siding shingles, roof coatings and felt, and some types of vinyl floor tile.

Left undisturbed, the lead in paint and the asbestos in building components are not hazardous. When a renovation project affects these materials, though, toxins can be released into the environment, posing a danger to both residents and the construction crew. That's why jurisdictions from the federal to the local level now regulate the removal of materials that contain lead and asbestos.

THE RISKS

When lead-based paint is disturbed by chipping, scraping, sanding, or high-heat removal, it releases particulates. Just a small amount of lead-contaminated dust—less than $\frac{1}{16}$ of the amount in a sugar packet—can cause nerve and brain damage in children. In adults, lead exposure can lead to hypertension, a major risk factor for heart disease.

Asbestos is most dangerous when it's deteriorating or disturbed, releasing fibers into the air. If the material is in good condition—say, as heating duct insulation

inside walls—it’s better to leave it alone, says the U.S. Consumer Product Safety Commission. Removing it may create a health hazard where none existed.

When an asbestos-containing material is damaged, it becomes friable, releasing microscopic asbestos fibers into the air, where they can be inhaled or swallowed. Exposure can cause lung cancer, and also a rare related cancer called mesothelioma. Usually associated with industrial exposure, mesothelioma is incurable and has a latency period of 20 to 50 years. People who work on old houses are at high risk, too. Even short-term exposure, as might occur when prying up old vinyl floor tiles without wearing a respirator, has been known to cause mesothelioma.

THE REMEDIES

FOR LEAD In 2010, the Environmental Protection Agency passed a rule requiring that commercial contractors use only low-temperature heating devices and vacuum-attached power tools to mechanically strip paint suspected of containing lead. Contractors are required to use containment methods to keep paint and debris from spreading beyond the work area.

While the rules do not apply to homeowners doing their own work, it’s a good

idea to follow the same regimen. Best practices include covering exposed areas and furnishings that can’t be removed with plastic sheeting and/or sealing off the entire work area; wearing a NIOSH-certified disposable respirator with a HEPA filter; and using a vacuum cleaner equipped with a HEPA filter for cleanup. (More: www2.epa.gov/lead/renovation-repair-and-painting-program-do-it-yourselfers)

FOR ASBESTOS If you suspect you have deteriorating asbestos in your home, don’t try to remove it yourself, even to take a sample. Contact an accredited asbestos inspector to assess and test it. If asbestos is found in an area under renovation, many jurisdictions issue stop-work orders until the material is removed. The work should be done by a certified asbestos remediator (usually a different party from the inspector, for conflicts-of-interest reasons). Asbestos remediation is regulated at the state level: look for licensed pros online at your state’s government site (Google state name and “asbestos regulations”).

Again, there’s usually no need to disturb sound materials that contain asbestos. And instead of ripping up old vinyl tile, cover it with new flooring instead.



A lead-abatement professional from T. Simons & Co. wears head-to-toe protective clothing and works in a sealed-off area when sanding window sash containing lead paint.

WHERE TOXINS LIE

TOXIN	ERA OF HOUSE	FOUND IN	TESTING	SAFE REMOVAL	RECOMMENDED PROTECTION
LEAD	1700s–1978	Interior and exterior paint	Over the counter test kit checked by EPA-approved lab	Low-heat and vacuum-attached power tools	NIOSH-certified disposable respirator with HEPA filter
ASBESTOS	1890–1989	Vinyl-asbestos floor tile, adhesives, backing Heating duct/water pipe insulation/electrical panel insulation Roofing and siding shingles (cement, asphalt) Textured paint and patching compounds Attic and wall insulation containing vermiculite	By licensed or certified asbestos inspector	By state licensed or certified asbestos abatement contractor only	Licensed professionals wear protective disposable suits with hoods, goggles and NIOSH-approved respirators Residents should not live in the house while remediation is in progress



Restore

QUICK MAKEOVERS

Entry Envy

Nothing is more welcoming for family and guests than being greeted by a shipshape entry. Freshen up with these three doable projects: Hang an elegant door knocker, fix a sticky door, and perk up the trim. **By Lynn Elliott**



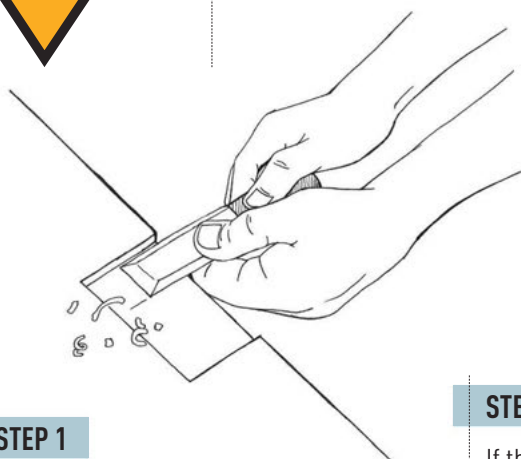
Door knockers may be serious or whimsical; styles range from the traditional fleur-de-lys, lion's head, and pineapple to charming whale's tails and insects, in finishes from shiny brass to dark oiled bronze. To hang a door knocker, determine its height on the door: ideally, it should be at eye or shoulder level. With a measuring tape, measure horizontally across the door at the height you choose, find the center of the door, and mark it with a pencil. Position the door knocker over the center point and mark the two screw holes. Check that the marks are level; adjust as needed. Using a small bit, drill $\frac{1}{2}$ "-deep pilot holes. Then turn the screws in the holes two or three times by hand, and remove them. Now position the door knocker over the screw holes. Put one of the screws in a hole and turn it twice. Repeat with the second screw. Check that the door knocker is level. Then continue tightening the screws in alternating turns until the door knocker is secured.



Fix a door that sticks

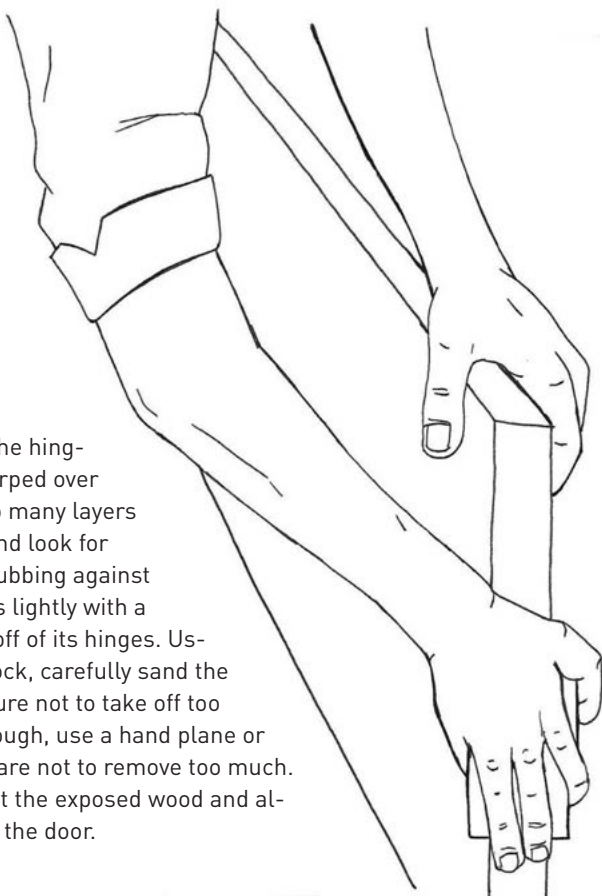
So annoying! Follow these easy steps to get a door that sticks to swing freely.

STEP 1



Check the hinges for loose screws and tighten them by hand—not with a power drill, because it could strip the screw hole. If needed, prop the door in the correct position with a shim before working on the screws. If the door still sticks, the mortises for the hinges may need to be made deeper. Remove the hinges and, using a $\frac{3}{4}$ " chisel, make multiple vertical $\frac{1}{8}$ " cuts across the width of the mortise. Also make a cut along the inside edge. Repeat for the other mortise and rehang the door.

STEP 2



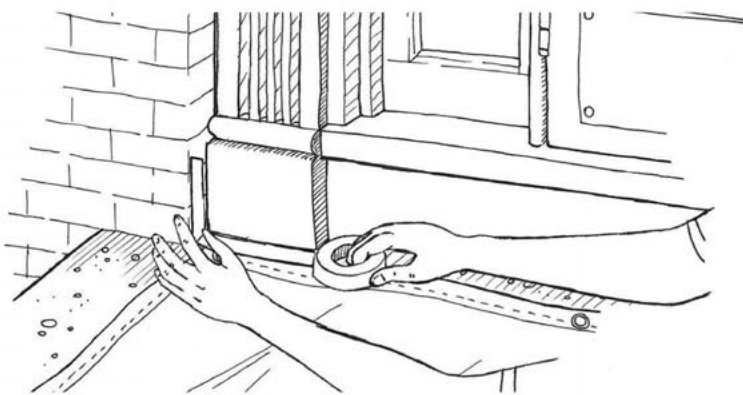
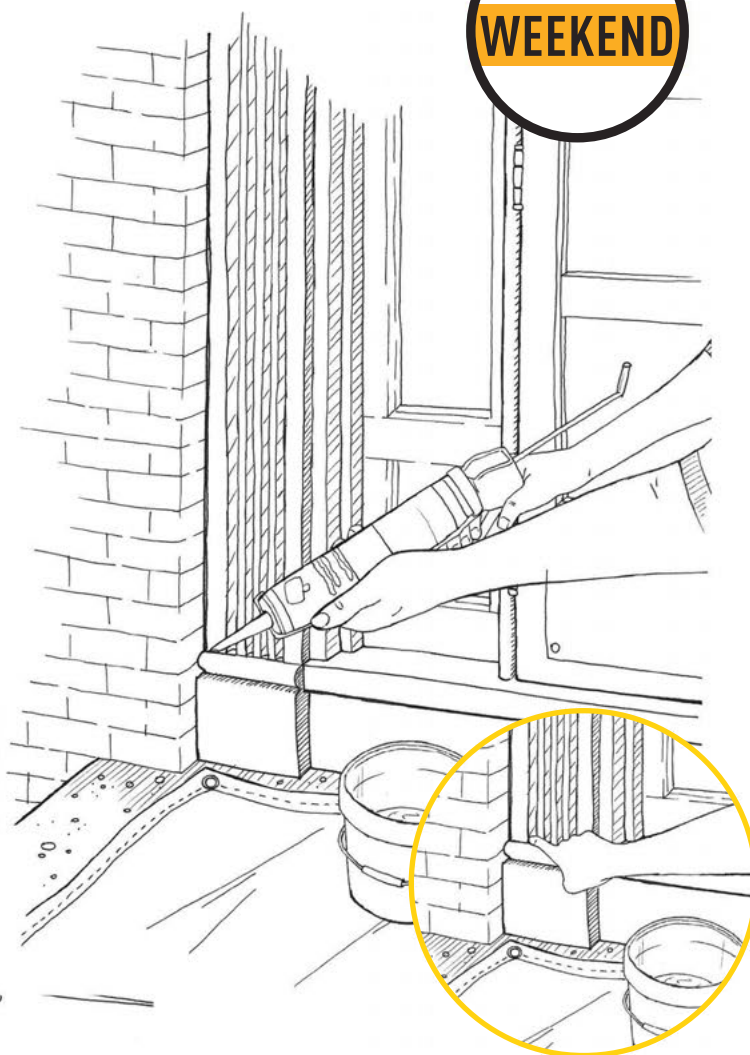
If the problem isn't with the hinges, the door may have warped over the years or may have too many layers of paint. Close the door and look for spots where the door is rubbing against the frame. Mark the spots lightly with a pencil and take the door off of its hinges. Using a fine-grit sanding block, carefully sand the problem areas, making sure not to take off too much. If sanding isn't enough, use a hand plane or belt sander. Again, take care not to remove too much. If needed, prime and paint the exposed wood and allow it to dry. Then rehang the door.

Refresh your trim

Trim near the entry gets nicked and chipped over time and starts to look shabby. With a little prep work, you can renew the finish. Make sure to match the paint type (latex or oil/alkyd) that's there, so you don't have any adhesion problems.

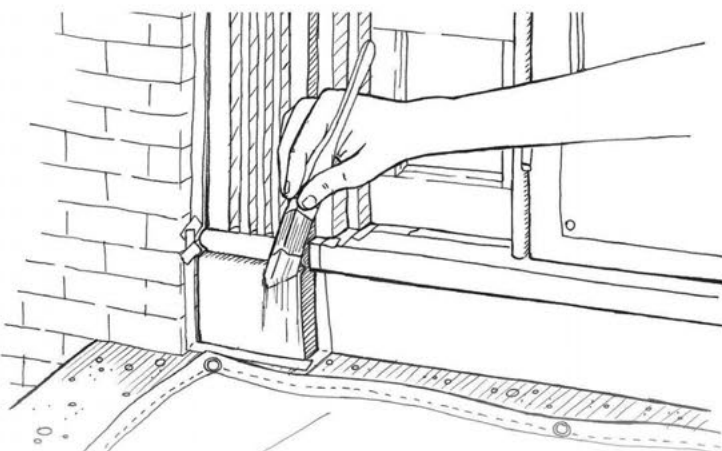
STEP 1

Check along the trim for cracks or other flaws. Use a flashlight or a hand-held bulb to see the trim clearly in dark corners, and mark the damaged spots. Fill in dents and cracks with wood filler or Spackle, and allow to dry. With a fine-grit sanding block, sand the trim to feather out not only the patched areas, but also any rough spots and to improve adhesion. (A sanding pad conforms better to the shape of curved trim.) Scrape off loose paint with a 1½" putty knife; go under the paint as you scrape so there is a bevel between the chipped and intact paint. Using a caulking gun, fill gaps between trim and wall or ceiling. Smooth the caulk by running a damp finger along the joint. Vacuum any dust and wipe the trim with a damp cloth.



STEP 2

Apply 2" painter's tape on the wall right next to the trim. Run your finger or a putty knife along the tape to ensure a tight seal. Put down dropcloths on the floor. Prime any patched areas so that dark spots won't show through the paint. Lightly sand the primed areas, vacuum, and wipe with a damp cloth.



STEP 3

Apply the first coat of paint with a 2" brush. Cut in the edges first and then fill in the center. Let dry for 24 hours. Sand, vacuum, and wipe with a damp cloth between coats so that you get a smooth finish. Apply another coat. To remove the painter's tape, run a utility knife gently along the seam and then tear the tape off at 180 degrees for a crisp line.

TIP If you aren't sure what type of paint was used previously, use a primer before putting on your chosen finish paint.



Restore

STUFF THE PREVIOUS OWNER SCREWED UP

“The pretty window box was invisibly rotting our pretty wood siding—but I still want flowers.”



Three years ago, we bought a little cottage with cove lap siding. [Also called Dutch or German lap siding, this has a similar pattern outline as rustic lap siding, but with a curved reveal that shows between boards when installed. —*ed.*] I was delighted to find a long wooden window box bolted underneath the front windows. I happily filled it with potting soil and annuals. After a couple of seasons, we noticed the box had begun to pull away from the house. I removed the dirt and found that not only was the box rotting, but also that damage had migrated to the siding. — *Catskill Mary*

THE FIX

Placing a wood container (worse yet, an unlined one) filled with wet soil in direct contact with siding is an invitation to disaster. Outcomes range from water-related rot like Mary's to incursions by wood-chewing insects such as carpenter ants and termites. The first step, naturally, is to remove the box, and then replace or patch any damaged areas of siding, making sure there is no insect activity.

The new window box will be supported by L-shaped metal brackets screwed into a cleat (or furring strips) attached to the siding, allowing at least 1" of clearance between the box and the surface of the siding. Window boxes are traditionally made of rot-resistant woods like cedar, but you can opt for a lightweight, rot-proof planter made of extruded fiberglass. Some are very nice, with period-friendly moulding profiles.

Use at least one bracket for every 3' of box length. Place the unattached brackets in position against the cleats and level them, making sure they're at least 1" clear of the bottom of the windowsill. (If yours are casement windows that open outward, allow at least 8" additional clearance above the box to avoid knocking over plants.) Still holding the brackets in position, drill pilot holes for the fasteners at a slightly upward angle. This will make it harder for water to get into the wood once the bolts are in place.

Fasten the brackets to the house with 3"-long lag bolts or galvanized wood-decking screws. Drill through the cleat and siding, ideally into a stud (there should be a stud framing either side of the window).

Now mount the window box; the weight of the soil should be enough to hold it in place. Drill drainage holes in the bottom, and if you've chosen cedar, line the box with plastic sheeting, galvanized metal, or plastic planters before loading in new soil. Enjoy the flowers!

ILLUSTRATION BY BRETT AFFRONTI



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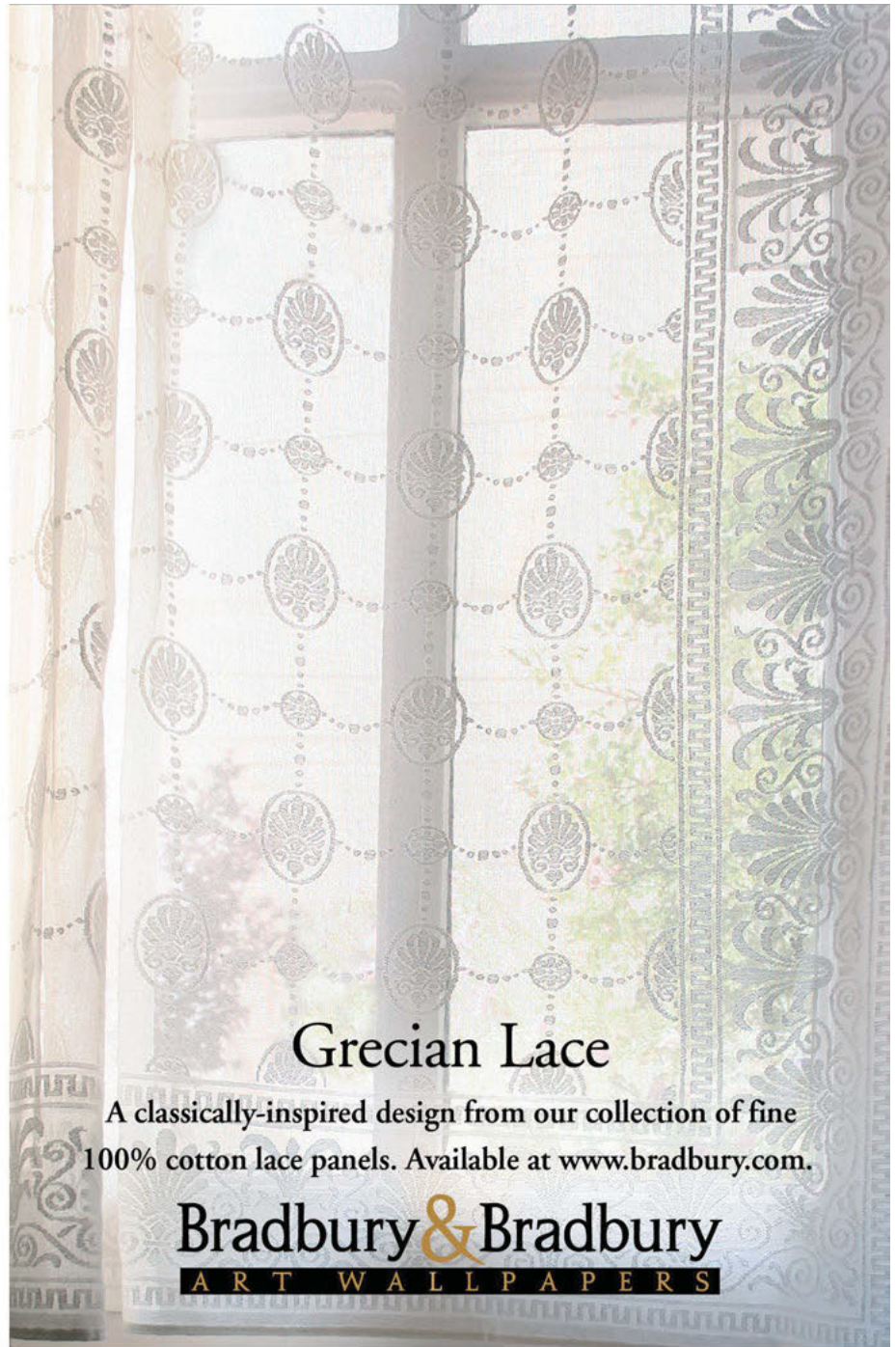


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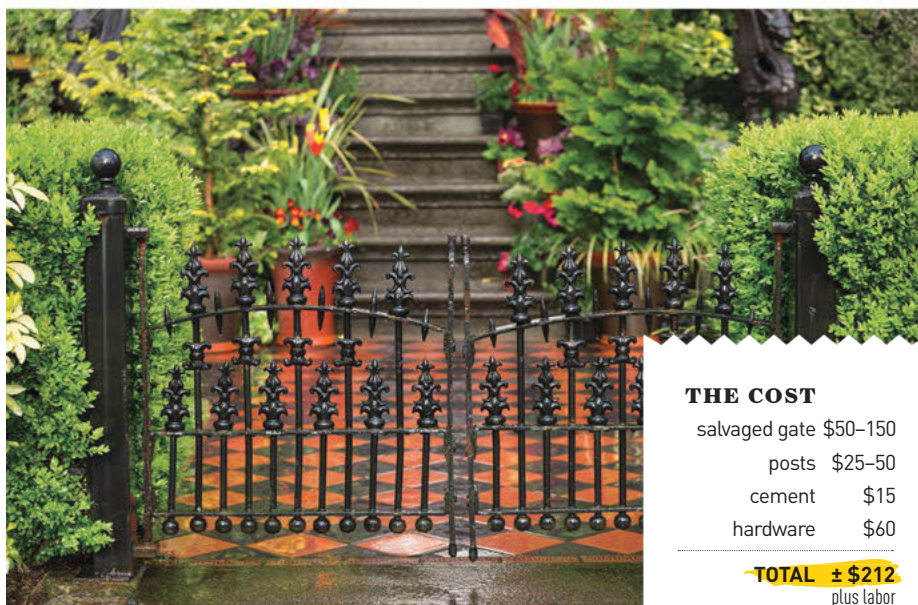
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GARDEN GATE FROM WINDOW GRATE

I was looking for a vintage gate, not too tall, as the front garden is already several steps above the sidewalk. The answer was at a local salvage yard. **By Brian D. Coleman**



I found a pair of 19th-century cast-iron window grilles, three feet tall. Detailed with starbursts, spears, finials, and cartouches, they'd originally protected ground-level windows but could be repurposed as a double gate. If you go this route, consider (1) **scale and proportion**: The gate height must be in proportion to the connecting structure, whether that's a fence, a hedge, or just two gateposts. Most window grilles are sized to work best with a low fence or hedge. Allow two inches of clearance between the gate and the ground. Posts should stand several inches above the top of the gate; round finials are one traditional finishing touch. (2) **the finish**: Iron gates get rusty, and you may prefer to leave rust and chipped paint for a timeworn look. The best way to protect the iron, though, is to remove flaking paint (take precautions against lead) and rust with a wire brush, and a rust remover if necessary, then apply rust-inhibiting primer. Finish with rust-inhibiting enamel paint. Black semi-gloss finish goes with any garden scheme. For more formality, sparingly apply accents of gold paint or gold leaf, say, on the tops of spears.

Gates are easy to construct between a pair of posts, to which the gate is attached with hinges and brackets. (Here's a great source: Amazing Gates, amazinggates.com) Iron window grilles are heavier than wood and thus require more support. Posts may be masonry, wood, or iron, heavy enough to bear the weight. It's best to set posts in concrete, or affix them to a wall or bolt them to an existing concrete footing. The addition of a sleeve to slip the post into the ground allows easy adjustment of the post height.

There are three ways to hinge a gate. You can center the hinges on the posts so that the gate swings both in and out; be sure there's enough space between gate and posts for the hinges and latch. Or you can install the hinges flush with the back of the posts, so the gate will swing inward. If the gate is unusually wide or large, you can hang it on the backside of the posts, overlapping on each edge for extra support.



hanging the gate

My grates were hinged using the outer rod as a pintle that swings in brackets I welded at top and bottom of the metal posts. You can buy pre-made hinge and bracket sets, but it may be more elegant to simply weld a rod onto the grille and brackets to the posts. Also, add a nylon washer on the bottom bracket hinge point, so the swinging gate won't squeak.

1. DECIDE ON PLACEMENT

The gate should be the focal point for the place where people enter. The best side should face the public.

2. CHECK CODES


Local building codes may have setback requirements; also get a permit if one is required.

3. HANG THE GATE

Cement the side posts after ensuring they are plumb. Attach hinges to the gate first, then check for ground clearance and level, then screw or bolt the hinges into the post.


BELOW: Rusty window grilles awaiting new use at a salvage yard.



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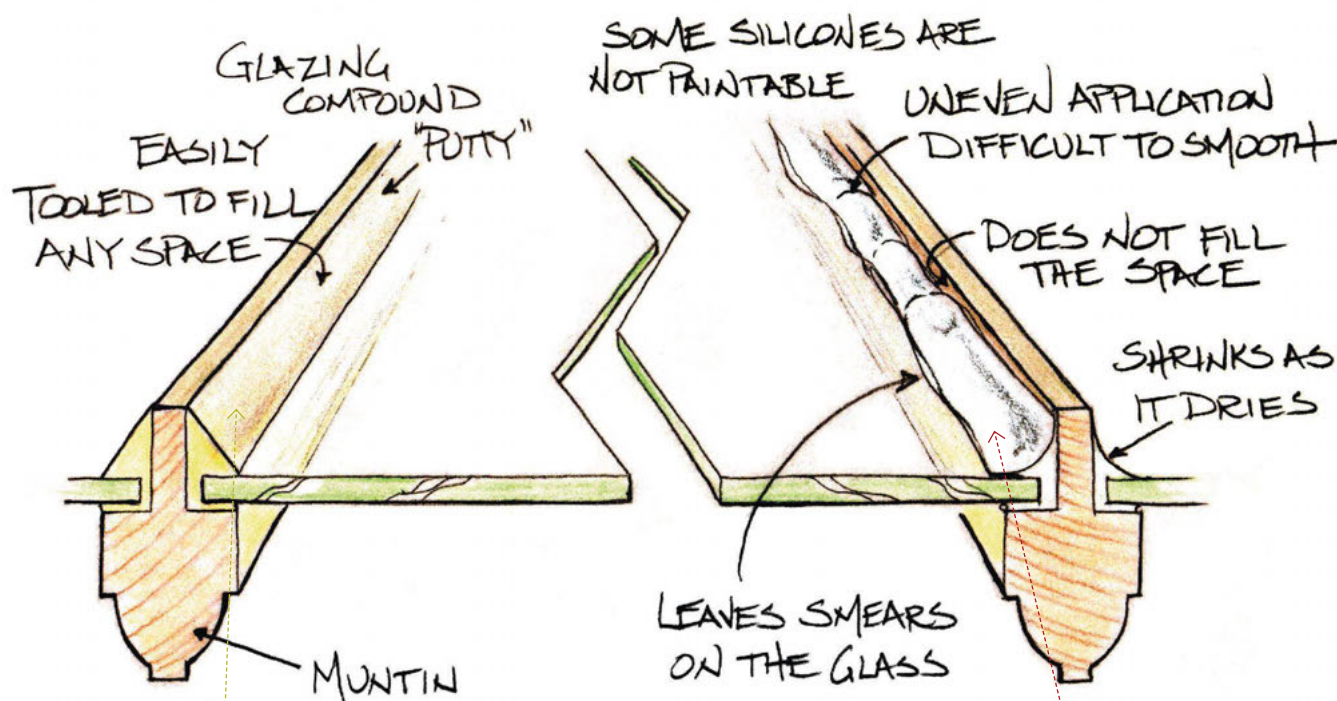
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Reglazing Windows

The glass panes in a window are called glazing. Whether you're reglazing during window restoration or because of an errant baseball, you'll have to seal between the glass and wood muntins and frame with "putty"—a word still used to describe the material that keeps weather out of the joints. Early putty was a mixture of lime and/or white lead mixed with linseed oil. Because asbestos fibers often were added early in the 20th century, it's important to wear dust protection when you remove hardened old putty. Safe linseed-oil putty—glazing compound—is available today. A little practice will make you an expert glazer. **By Ray Tschoepe**



RIGHT WAY

DO USE GLAZING COMPOUND, AKA PUTTY

Traditional glazing is a simple process: all you need is a putty knife and a handful of well-kneaded glazing compound. Using the putty knife, you'll easily create perfect putty bevels against virtually any muntin profile. You'll be able to cut sharp corners and leave an overall neat appearance that's ready for priming in a week or sooner. Cleanup is quite simple. If the window is properly maintained, you can expect the glazing compound to last for many, many years.

WRONG WAY

DON'T USE CAULK AS PUTTY

Caulk may seem like the easier approach to sealing window glass into sash, but it has drawbacks, both cosmetic and functional. The sash rabbet (the little shelf that the glass sits on) varies in size, and a bead of caulk won't accommodate that. Caulk is difficult to control and smoothing the bead is challenging, especially in as fine a job as glazing. Caulk shrinks, leaving a concave bed that may hold water. Caulk doesn't have the long lifespan of glazing compound. Furthermore, high-performance caulks with strong adhesion (like silicone caulk) are so tenacious, the effort of removing them later may break the glass. Caulk has to be removed mechanically and it's not uncommon for it to take wood with it, leaving a ragged edge.



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Q: I'm trying to find the seller of the elongated onion lantern that I saw at oldhouseonline.com. Can you help?

—Linda Zanchi, *Classic Colonial Homes, Leverett, Mass.*



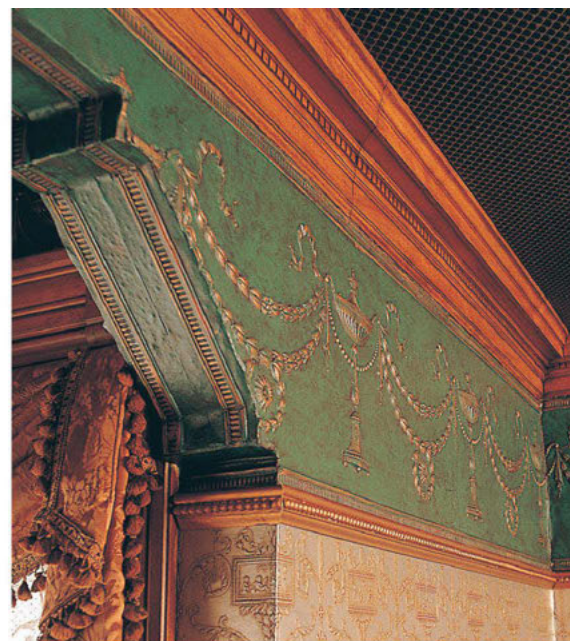
The elongated onion lamp is not typical.

A: That elongated-glass onion-type lantern, shown above, is The Brooklyn Bracket from Heritage Lanterns; the company, unfortunately, is currently not in production. Still, the fixture's history is interesting: "As far as we know, there's no other lantern like this one in the entire United States. We located the original 100-year-old glass mold for this teardrop globe...and we had these globes blown using the original molds. In fact, the glassmaker was already in business during the Civil War. The Brooklyn Bracket is a reproduction of those originals once used on the cobbled streets of Brooklyn."

I did find a round (spherical) onion globe available from The Copper House (thecopperhouse.com); Cape Cod Lanterns also has a round one with a cage (capecodlanterns.com). Round and elongated versions are rare. Most onion lamps, whether ceiling-hung or wall-mounted, are more Vidalia than white onion—squished, like the one from Northeast Lantern (northeastlantern.com), shown below. Sometimes this is called a Nantucket lantern. The onion lamp was, in the past, associated with ships' lighting and nautical locales, especially in Massachusetts. Originals consisted of a mouth-blown, onion-shaped glass hurricane inside a protective metal cage. They burned whale oil and were hung to gimbal from a wall bracket. —Lori Viator

RIGHT: A historical reproduction, from Northeast Lantern.

LEFT: Onion lantern with green glass, from Cape Cod Lanterns.



ABOVE: Lincrusta is a linoleum-like embossed wall covering that is given its decorative finish after it's installed on the wall.

Q: How can I restore hundred-year-old Lincrusta that was over-painted with latex? I've been chipping away with an X-acto knife because I want to retain the original finish.

—Lara Anderson, *Green Bay, Wisc.*

A: This is a tough one, because stripping using chemicals will remove not only the latex paint but also the original finish. Picking with a knife will eventually damage the embossing. A conservator has various tricks, like over-coating with another finish (perhaps shellac) to help break the latex bond, but you should hire a pro to go that route.

Here's a different option: Remove just enough of the latex (with your blade, or carefully with a wipe-on coat of liquid stripper) to expose a sample of the original, oil-based colors and any decorative details. Then experiment with painting over the latex to match the original scheme, which was probably multi-color and involved glazes. You will lose some definition due to the paint layers, but you'll save the Lincrusta. —Patricia Poore

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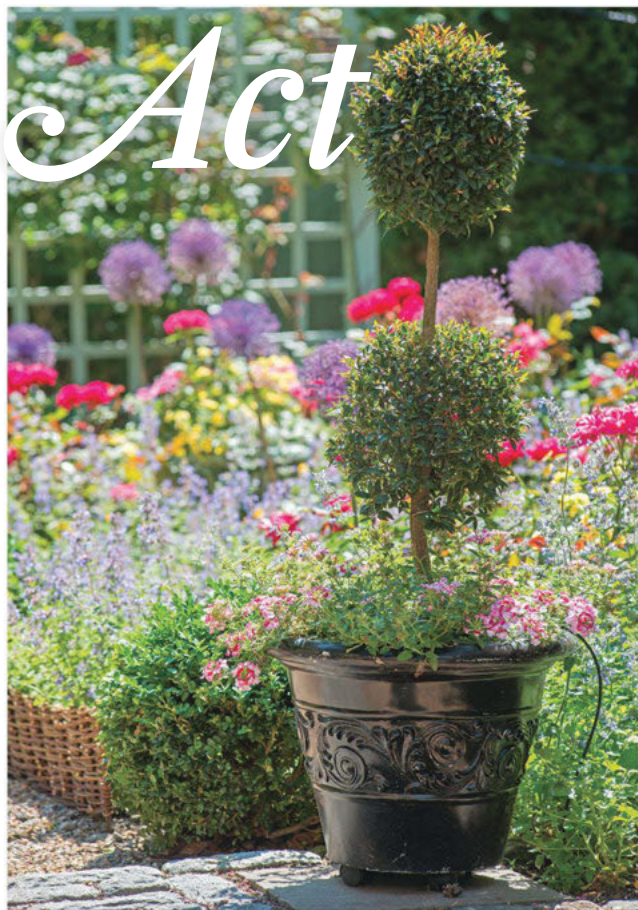
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PHOTO BY KINDRA CLINEFF; LETTERING BY ERIC CAPOSSELA

78 VINTAGE VISION: A SUNPORCH | 80 KITCHENS + BATHS | 82 FAVORITE THINGS: POWDER + MUDROOM | 86 THEY STILL MAKE: FANCY-TIP HINGES



BALANCING *Act*



How an avid gardener and her landscape designers reworked a streetside urban plot to create private “rooms” along with lawns and perennial beds—while honoring the scale of the big old house.

BY REGINA COLE | PHOTOGRAPHS BY KINDRA CLINEFF



Heather Falcone was smitten by their new home when she moved to Brookline, Massachusetts, with her husband, attorney Steve Cherny, and their two young children. Designed by Boston architect S. Edwin Tobey for local real-estate magnate John Prescott Webber, the 1885 Queen Anne house was, according to contemporary accounts, built of “Roxbury stone with red granite trimmings” on the first floor, and “rough cast work” above. Featuring prominent gables, a large, open-roofed, stone porte-cochere, plinth-like stone porches, and an unusual corner entry tower, the house had enormous appeal for Falcone and her family. But she did not love the one-third-acre U-shaped lot, probably what was left after much larger grounds were subdivided and sold.

“We had a mulch and shrub garden, which I just hated,” says Falcone, who owns several home furnishings, clothing, and accessory boutiques in Brooklyn, New York. A passionate gardener, she confesses that she felt overwhelmed by the barren lot bordered on two sides by streets and oriented toward a busy intersection. For help, the homeowner turned to A Blade of Grass, a landscape design and maintenance company located in nearby Wayland, Massachusetts.

“We found a big, gorgeous stone house, but not a lot of yard space,” says Jim Douthit, landscape designer and company principal. “It didn’t feel like a garden. It felt like a blocky house surrounded by narrow strips of grass.”

He created a series of outdoor rooms that provide lawns for the children’s play, a private area for Cherny, and lots of garden beds where Falcone can indulge her passion for growing roses and other flowering perennials. The gardens now provide screening from the street while leading the eye to long, satisfying vistas punctuated by sculpture and outdoor seating.



BEFORE





PAVINGS

Designer Jim Douthit outlined the driveway and lawns with bluestone and brownstone pavers chosen to coordinate with the stone of the house. He replaced old paving with Gravel-Lok, a modern material that resembles pea stone but is more stable—and yet permeable to rainwater.

Another outdoor room, designed as a walkway transition between the driveway and entries to the house, features a bluestone-bordered lawn and a mix of flowering shrubs, roses, and perennials. The makeover is stunning.

LEFT: Lawns are bordered with old-fashioned perennials including veronica and catmint; rosy-red Knockout roses steal the show. The flowers' ever-changing display is heightened by a backdrop of the house's granite on one side, dark foliage trees on the other. **BELOW:** Traditional granite pavers demarcate areas in the Gravel-Lok surfaces.

Project Summary

- ❖ 1/3-acre U-shaped lot bordered by busy streets
- ❖ **Location:** Brookline, Mass.
- ❖ **Designers:** Jim Douthit and Heather Lashbrook Jones, **A Blade of Grass**, Wayland, Mass., abladeofgrass.com
- ❖ **Program:** Turn a neglected mulch and shrub garden into a series of functional "rooms"
- ❖ Balance the mass of the large stone house despite narrow strips of land and proximity to the street
- ❖ Highlight architectural treatment of unusual spaces: corner entry, separate lawn areas bordered by perennials; create privacy screening
- ❖ Use bluestone and brownstone to match house; integrate structures including attached greenhouse and a pergola-pavilion



ARCHITECTURAL FRONT ENTRY

The biggest design challenge, says Jim Douthit, was at the front corner. "There was a curved walk, which did not do justice to the ornate house or the florid gardens," Douthit says. "We balanced the big steps coming down from the house with a circular focal point, which is flanked by stone and sod checkerboards. Together, they provide a place for circulation while they create new sightlines."

Private, verdant, and filled with color and fragrance, the gardens now do the house justice. "I was looking for an artist," explains Heather Falcone about her collaboration with Douthit. Heather Lashbrook Jones, Douthit's co-worker at A Blade of Grass, sums it up: "Jim designed the structure, and she provided the plants. Together they made a garden."

RIGHT: Jim Douthit designed a new approach that features two sod and stone checkerboard areas flanking a central, boxwood-planted round garden feature.



An arbor, a sod checkerboard, and a round feature create a layered transition from the street.





CHECKERBOARD SQUARES

A stone and sod checkerboard can act as a walkway, a transition between lawn and paved areas, or simply a bit of whimsy in an unremarkable expanse of grass. In Heather Falcone's Brookline garden, two pyramid-shaped checkerboard compositions flank a central round feature approaching the front steps. Both the checkerboard and the circle are laid in bluestone pavers.

To install a stone and sod checkerboard, the most important step is measuring before starting, says designer Heather Lashbrook Jones.

"After meticulously measuring, lay it all out and put down the stone pavers," she says. "Then, it's an easy matter to cut out rectangles of sod and fit them between the pavers."

FROM TOP LEFT: Pip, Heather Falcone's English bulldog, rests next to planters. Bourbon roses are a favorite of the owner. At the corner entry, wide granite steps descend to the front yard, where now a checkerboard enlivens a lawn; pavers are bluestone to coordinate with the house. Near the side door is a bluestone-bordered seating area, situated for privacy and shade.





A new pergola-roofed pavilion is both focal point and seating area.



Homeowner Heather Falcone (top); designers Heather Lashbrook Jones and Jim Douthit from A Blade of Grass.





WHY NO MULCH?

Homeowner Heather Falcone swims against the tide of contemporary horticultural practice when she declares: "I hate mulch!"

She's referring to the ubiquitous ground cover composed of dyed wood chips, spread over soil to dress beds, hold moisture, and keep down weeds. Wood mulch never made it into this garden. "In the first place, all the different kinds of commercial mulches stink," points out the gardener who grows roses for their fragrance. "Second, a layer of bark mulch doesn't allow for self-seeding—and one of the great pleasures of growing flowers is that many plants will sow seeds for the following year."

Commercial mulch colors look artificial, Falcone says. "It's wonderful to get your hands in dirt, and I see nothing wrong with the soil showing." It helps that this garden combines dense planting with paved areas.

LEFT: Behind the portecochere, a parterre of beds convenient to the kitchen door grow flowers, herbs, and vegetables. The willow edges are known as hurdles. **FAR LEFT:** The homeowners built a small greenhouse at the back of the house, its glazing composed of discarded windows.

FOR RESOURCES, SEE PAGE 95.



Design

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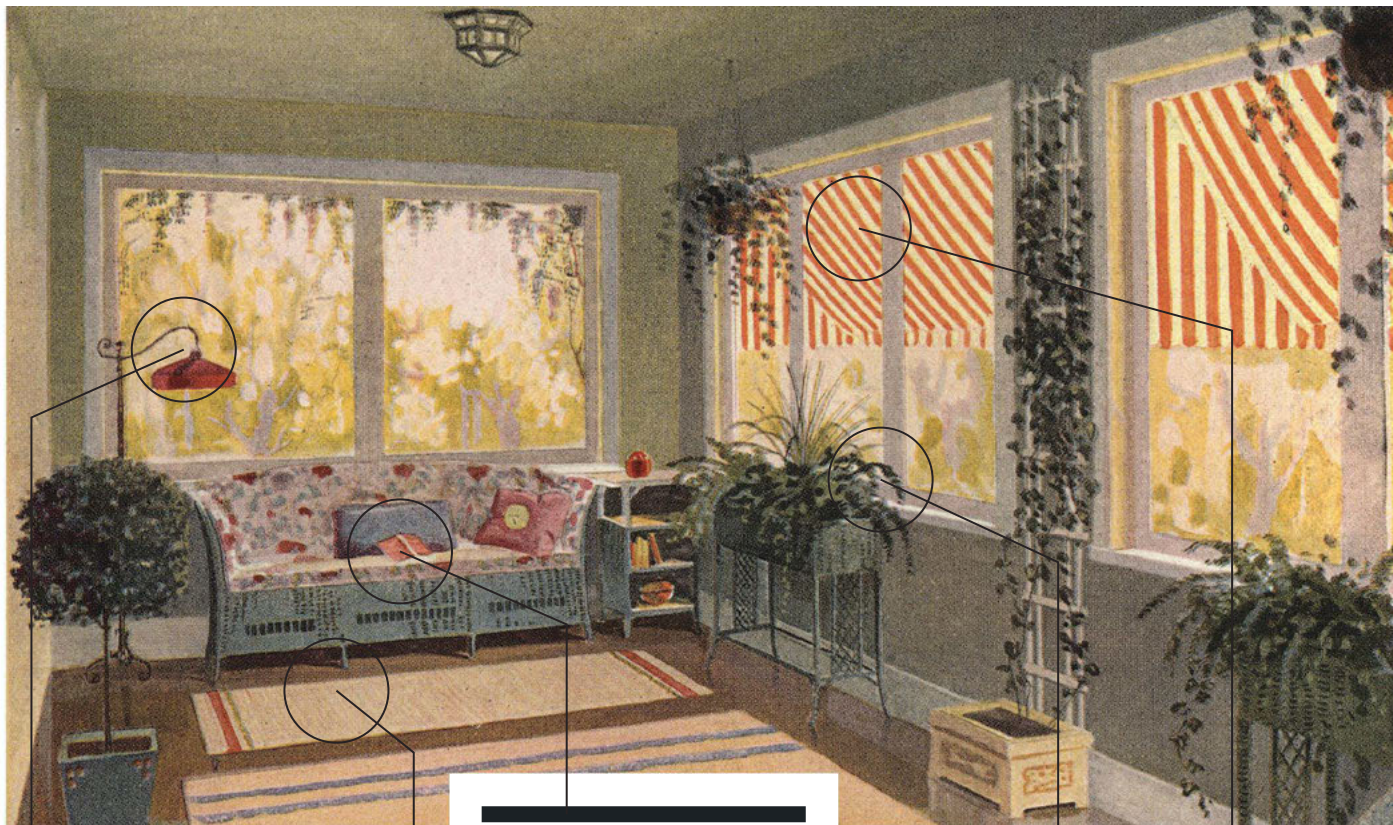


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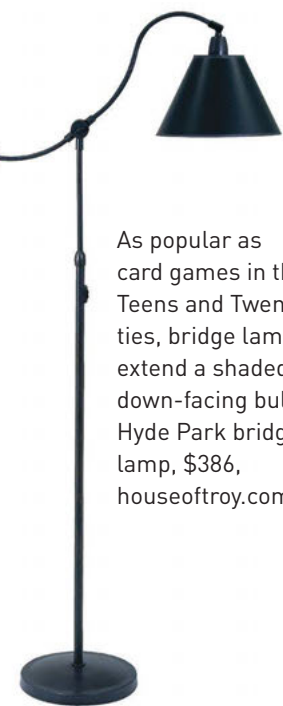
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from Gordon-Van Tine Homes / 1926

A casual 1920s screened porch is furnished with elements familiar still.



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A few judiciously placed houseplants bring the outdoors in. A jardinière (plant stand) makes for attractive groupings and easier plant maintenance.



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Design

KITCHENS + BATHS

The Real Thing

It's helpful to look at the genuine article, rather than taking all your cues from recent revival kitchens. **By Patricia Poore**

The most arresting feature of this kitchen may be its most utilitarian: the long, black slate sink and backsplash. Even more than the historical value of this surviving kitchen, it was the spacious utility that led the owners to "just leave it be." The room has worked for three owners since the imposing Georgian Revival house was built in Bath, Maine, in 1897. It accommodates several cooks (and, of course, a butler).

Details are deceptively simple: open shelf and hooks over the sink, a sconce. Little has changed. A massive, black-enamel Aga cooker

replaced the massive, black iron range. The owners considered adding a center island, even enlisting their neighbor Dave Leonard of the Kennebec Company, which builds period kitchens. Leonard advised them not to introduce something new, because this room is so remarkably intact.

The kitchen is flanked by a back hall—where the refrigerator sits in place of the old icebox—and a butler's pantry that also opens to the formal dining room. The look works for houses from the late 19th century and as late as 1910.

HINTS FROM AN ORIGINAL



KITCHEN HOOKS

Straightforward utility hooks in forged or cast iron may be screwed into the wall or ganged on a wood backboard. From House of Antique Hardware, hoah.biz



SLATE FABRICATORS

Shown above is a more recent slant-front sink in real Maine slate, with a high integral backsplash. Material and fabrication by Sheldon Slate Products, sheldonslate.com



1. SCONCE FOR TASK LIGHTING

Ambient lighting is provided by pendant lamps hanging from the ceiling; a sconce over the prep area illuminates with a period touch. It would be easy to add discreet, modern task lighting behind a baffle beneath upper cabinets.



PHOTOS BY STEPHEN FAZIO



2. MULTIPLE SURFACES

Countertop surfaces switch from wood to marble; one section may have been cork or linoleum early in the 20th century. The sink and its drainboards are Maine slate. Different materials are practical for different work zones.

3. BEADBOARD

Beaded board—which was, fittingly, also called train siding and porch-ceiling lumber—was the go-to wall finish for utility spaces in the 19th and early 20th centuries.

4. ANGLED SINK FRONT

Slate and soapstone both were popular. Lower cabinets extend to the floor without a kick space; the angled front allows bellying-up to the sink. Note the high backsplash and wall-mounted faucet.

5. PLAIN UTILITY

Pantry and even kitchen are beautifully appointed spaces, yet practicality reigns: spring-loaded window shades roll out of the way of food and flame, and utensil hooks are ready at the sink.



Design

FAVORITE THINGS

Powder & Mudroom

Two important little rooms to outfit for beauty and utility; start with these ideas. **By Mary Ellen Polson**

1. ART DECO GLAM

Give your half-bath a touch of Twenties glamor with the Storyboard wall sconce. The flush-mounted light has a white etched-glass shade. It's 9½" tall x 6" wide. \$283.90. House of Antique Hardware, (888) 223-2545, hoah.biz

1



2. LOW TANK TOILET

A near replica of a ca. 1915 Pacific Porcelainware water closet, the Lydia toilet is trimmed in your choice of chrome, brass, polished nickel, or brushed nickel. \$995 plus shipping; seats \$35 and up. Bathroom Machineries, (800) 255-4426, deabath.com

2



3



3. FROM ROMAN BATHS

Create a vanity border with a pair of Reclining Muse cameo tiles from the Pompeii Collection. The 8" x 4" tiles face either left or right and come in several colors. \$64 each; dado border is \$30. Furnace Hill Tile, (302) 389-8509, furnacehilltile.com

4. SHIPSHAPE

Add nautical nostalgia to any bath with the Porthole mirror in unlacquered brass or polished chrome. The mirror, which can also be fitted over a custom medicine chest, is 18½" in diameter. \$365. Shiplights, (781) 631-3864, shiplights.com

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5

5. PETITE POLYCHROME

Hand-painted in the Moustier polychrome pattern, the Sambre ceramic countertop basin recalls Victorian-era washbowls. It's 16⅛" wide x 6½" deep. \$1,310. Plug, chain, and grid strainer in weathered brass: \$333. Herbeau, (800) 547-1608, herbeau.com





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7. ONE-STOP HALL TREE

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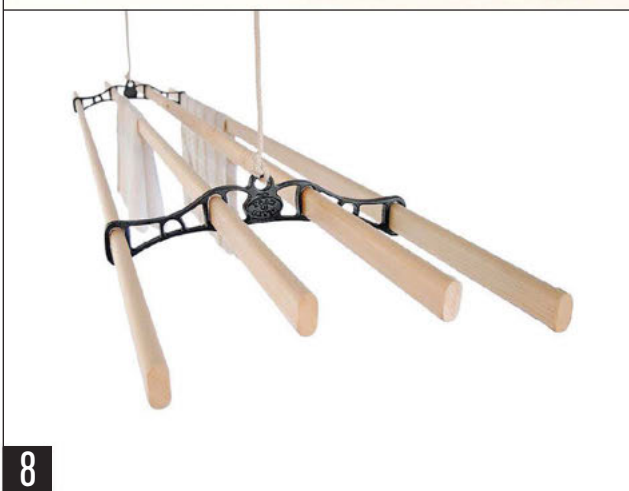
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10. SHAKER SEATING

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Some people are lucky enough to inherit original hardware with the house. Period hinges, knobs, and escutcheons are like jewelry, especially in Victorian homes. You can still find reproductions to augment what's left, or to replace inferior later hardware. Shown here, for example, is an iron Windsor butt hinge with ball-top finials, a pattern popular in the 19th century and through the 1930s, and also a polished-brass Victorian butt hinge with steeple-tip finials. What's more, you can purchase threaded tips that screw into plain butt hinges as decorative finials. This supplier sells six designs (ball, steeple, Windsor, acorn, urn, and the typical button tip) in eight different metal finishes. Remember, you need two tips per hinge, four tips per door. **Crown City Hardware, restoration.com**



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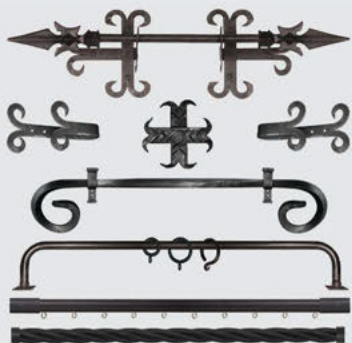
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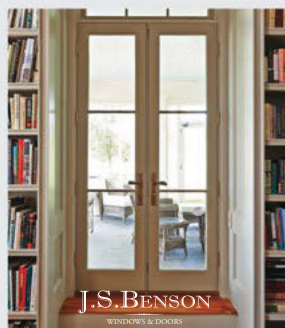
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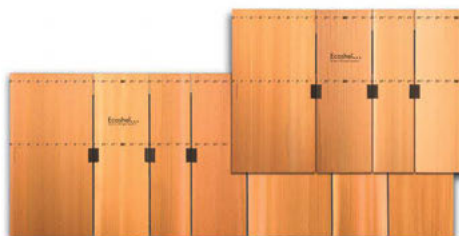
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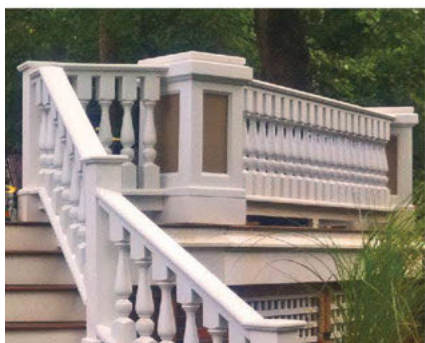
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RICH REWARDS

FOR A LABOR OF LOVE

p. 14 LIBRARY FURNITURE re-issued by L. & J.G. Stickley stickley.com **WALLPAPER** 'Birchwood Frieze' from Arts & Crafts collection Bradbury & Bradbury bradbury.com **PAINT** ceiling 'Whispering Pines', ceiling 'Glorious Gold', both Behr Paint behr.com

p. 16 D.R. FURNITURE barley twist design, antique by Stickley Bros.

p. 18 SUBSTITUTE SLATE Designer Camelot roofing by GAF gaf.com **PAINT** custom-mixed colors Sherwin-Williams sherwin-williams.com

p. 20 PARLOR WALLPAPER 'Hadrian's Wall' and 'Empire Star' ceiling from Victorian Neo-classical roomset Bradbury & Bradbury bradbury.com

Note: Victorian furniture and stained glass all antique.

Related Resources

VICTORIAN HARDWARE Crown City Hardware restoration.com

PERIOD HARDWARE REPRODUCTIONS

Vintage Hardware & Lighting vintagehardware.com reproductions of brass & bronze hardware, lighting fixtures

VICTORIAN CARPETS

J.R. Burrows & Co. burrows.com 19th-century carpet reproductions in authentic period colors **The Persian Carpet** persiancarpet.com handmade oriental carpets in historic patterns

GASLIGHT-ERA LIGHTING

C. Neri Antiques neriantique lighting.com Victorian-era antique lighting **King's Chandelier** kingschandelier.com crystal-trimmed chandeliers, sconces & gaslight reproductions **PW Vintage Lighting** pwvintagelighting.com traditional lighting from the 1840s to the modern era **Victorian Lighting Works** vlworks.com reproduction Victorian electric & gas lighting fixtures

VICTORIAN MILLWORK

Pro Wood Market prowoodmarket.com exterior wood trim parts **Western Spindle** westernspindle.com turned wood spindles, balusters, etc. **The Wood Factory** thewoodfactorymillwork.com authentic exterior millwork

LITTLE MANSARD COTTAGE

CARPENTRY/PAINTING

Alan & Zachary Davis Carpentry, Round Pond, ME: (207) 529-5630

IRONWORK

Andrew Leck, Scottish Lion Wrought Iron, Bristol, ME (207) 563-5788, scottishwroughtiron.com

Note: furniture is antique from various auctions and dealers, collected over many years.

Related Resources

SCREEN DOORS

Adams Architectural Millwork adamsarch.com wood screen/storm doors **Arch Angle Windows & Doors** archangleohio.com specialty-shape storm windows and doors **Coppa Woodworking** coppawoodworking.com wood screen and storm doors in many styles **Vintage Doors** vintagedoors.com solid wood screen and storm doors

AMERICANA IN TEXTILES

BEDCOVERS

Carter Canopies cartercanopies.com

Denyse Schmidt Quilts dsquilts.com

Swans Island Hand-made Blankets

swansislandcompany.com

Eaton Hill Textile Works

eatonhilltextiles.com

The Heirloom Collections

theheirloomcollections.com

white-work and candlewick

Judi Boisson Home Collection

judiboisson.com quilts **Get Wool**

Real Maine Blankets getwool.com

Thistle Hill Weavers

thistlehillweavers.com

EARLY RUGS

Cathy Hetzner Rag Rugs

cathyhetzner.com **Capel Rugs**

capelrugs.com braided, flat-woven

Circa Home Living

circahomeliving.com **Country Braid House**

countrybraidhouse.com

Eaton Hill Textile Works

eatonhilltextiles.com **Venetian Just A Little Bit Country**

justalittlebitcountry.com **hooked Home**

Spice Décor homespice.com

braided, flat-woven **Judi Boisson**

Home Collection judiboisson.com

rag Richard Rothstein Classic Interiors

richardrothstein.com

hooked Thistle Hill Weavers

thistlehillweavers.com **Venetian**

The Tweed Weasel Primitives

thetweedweasel.com **hooked**

Woodard & Greenstein

woodardweave.com **Venetian,**

hooked The Wooly Red Rug

woolyredrug.com **hooked**

ARTFUL WINDOWS

RESOURCE LINKS

Stained Glass Association of America (SGAA) published "Standards and Guidelines for the Preservation of Stained (and Leaded) Glass Windows." Order online at stainedglass.org **American Glass Guild (AGG)**, americanglassguild.org **National Park Service** "Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass," available online at nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm

ARTISANS/RESTORERS

CALIFORNIA

Arthur Stern Studios arthurstern.com specialists in F.L. Wright

designs **Brian McNally, Glass Artist**

brianmcnallyglassartist.com windows, doors, skylights

The Hyland Studio hylandstudio.com stained, leaded, etched,

church, repair etc. **Theodore**

Ellison Designs theodoreellison.com architectural glass artisan

working in all styles, especially

A&C (Prairie, Greene & Greene)

GEORGIA

Architectural Artworks

(Susan McCracken)

architecturalartworks.net

commissioned work in Victorian

and 20th-century styles

ILLINOIS

David Wixon & Associates, Inc.,

wixonartglass.com residential,

church, public

INDIANA

Anne Ryan Miller Glass Studio

anneryanmillerglassstudio.com

commissioned residential glass

Prairie designs

PENNSYLVANIA

Selvin Glass selvinglass.com

design, fabrication & restoration

including hand-painted glass

NEW YORK

Inlight Art Glass inlightartglass.com

Prairie, Roycroft, A&C

& Contemporary designs

MAINE

Light Impressions Glasscrafters

chrisdenisonstudio.com

commissioned blown, etched,

engraved, structural, leaded

& stained glass

MASSACHUSETTS

Pompei & Company pompeiglass.com stained & fused glass in styles Victorian to Prairie

MINNESOTA

Sleepy Eye Stained Glass sestainedglass.com services include restoration & workshops

TEXAS

Stanton Glass Studio stantonglass.com fabrication & repair

WASHINGTON

Unique Art Glass, LLC uniqueartglass.com stained & etched projects

WISCONSIN

Design Collections maclinstudio.com

Wright & Prairie **Oakbrook**

Esser Studios oakbrookesser.com

stained & leaded glass

with emphasis on art glass

PRODUCERS OF STAINED, COLORED,

TEXTURED, ETCHED, FUSING,

MOSAIC GLASS, ETC.

Armstrong Glass Co. armstrongglass.com

Blenko Glass Co. blenko.com

Bullseye Glass Co. bullseyeglass.com

Kokomo Opalescent Glass

kog.com **Spectrum Glass**

spectrumglass.com **Uroboros**

Glass uroboros.com **Wissmach**

Art Glass wissmachglass.com

Youghiogheny Glass

youghioghenyglass.com

BALANCING ACT

PAVERS

Gravel-Lok™ is a moisture-curing liquid designed to bond together a variety of aggregates to create a durable, permeable stone surface. More at celltekdirect.com/glok.html

Related Resources

PATIO FURNITURE

Windsor Teak Furniture windsorteachfurniture.com teak patio sets, chairs, loungers

CONSERVATORIES

Glass House glasshouseusa.com wood frame conservatories, solariums, greenhouses



Woven Venetian carpet
by Rabbit Goody,
Thistle Hill Weavers.

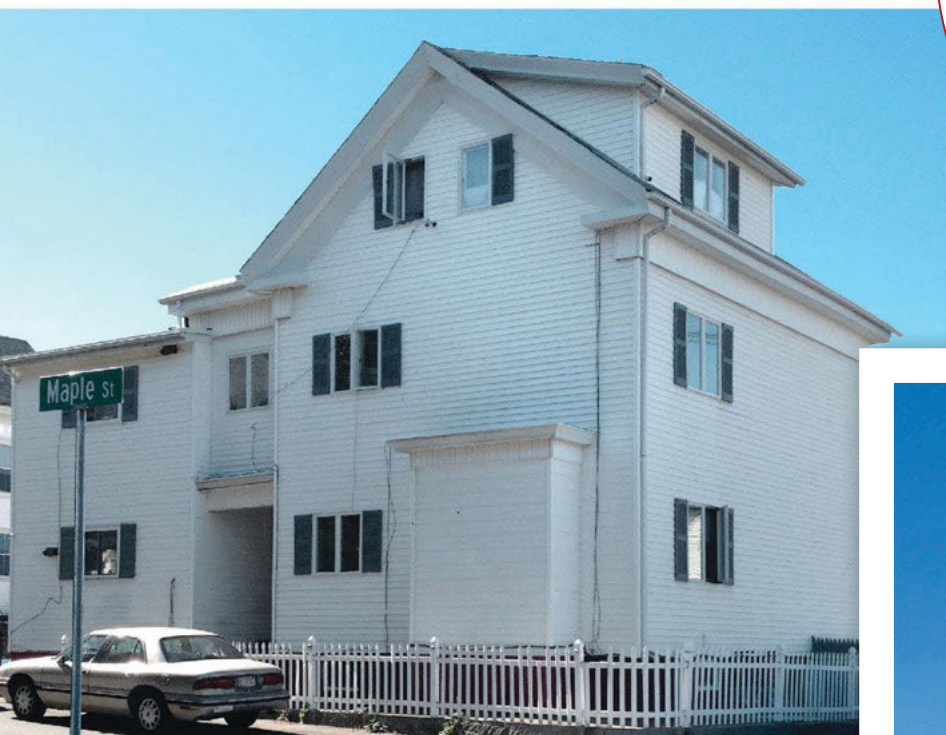
Remuddling

“Must’ve had a sale
on vinyl siding,
not windows...”

—Sean Shannon

DO

...respect the original façade.
This one has been so changed,
it’s no longer primary. The vernacular
type—which displays Greek Revival
and Italianate elements in a vertical
massing with the narrow face to the
street—is typical of the neighbor-
hood. But the boxy, seemingly random
additions, including a wide dormer,
have broken the pleasant rhythm of
the streetscape. The lost and reduced
windows must be as unfortunate
for the interior as they
are outside.



WHERE O WHERE have the windows all gone? This late 19th-century house in New England has suffered. Besides unfortunate additions, it seems to have lost its defining window bay, its original entry—and many windows. Another house just down the street, despite its own replacement windows and vinyl siding, retains style markers on the typical façade: round window headers, the bay, a bracketed hood over the door, and the suggestion of a cornice return.

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at oldhouseonline.com/remuddling. We’ll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.



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